

RECORD WORLD

Spotlight on Spain



Chic

HITS OF THE WEEK

SINGLES

THE DOOBIE BROTHERS, "WHAT A FOOL BELIEVES" (prod. by T. Templeman) (writers: McDonald - K. Loggins) (Snug, BMI/Money, ASCAP) (3:41). One of this country's premier rock groups goes to an easy going beat with distinctive lead and high harmony hook. It could be their biggest in some time. Warner Bros. 8725.



AL STEWART, "SONG ON THE RADIO" (prod. by Alan Parsons) (writer: Stewart) (D.J.M. / Frabjous / Approximate) (4:10). The long-time artist drove his "Time Passages" into the Top 15 and this new single has much the same feel. Acoustic and pedal steel guitar parts gear it for teens and adults. Arista 0389.



GINO VANNELLI, "WHEELS OF LIFE" (prod. by G.J. & R. Vannelli) (writer: G. Vannelli) (Almo/Giva, ASCAP) (3:40). Vannelli's last single was a pop and BOS hit and this new ballad could easily be as big. It's lush and romantic and the artist's delivery is perfect for the message he is trying to convey. A&M 2114.



HEART, "DOG & BUTTERFLY" (prod. by Flicker-group-Fisher) (writers: Wilson-Ennis) (Wilsongs / Know, ASCAP) (4:47). The primarily hard rocking group shows a decided change in mood on this title cut from their latest lp. It's a light romantic ballad that should suit adult and pop playlists. Portrait 6-70025.



EDDIE MONEY, "MAYBE I'M A FOOL" (prod. by B. Botrick) (writers: Money-Chiate - Garrett - Taylor) (Grajonca / Island, BMI) (3:05). Money's first three singles made major pop inroads and this somewhat disco-fied new tune is likely to do as well. It's a slow dancing beat with strong sax parts. Col 3-10900.



SWITCH, "I WANNA GET CLOSER" (prod. by J. Jackson) (writer: same) (Jobete, ASCAP) (3:45). The new group was one of the BOS success stories of 1978 and this traditional ballad will surely bring them even more celebrity. The high, soft vocal harmony is central and makes it a crossover natural. Gordy 7163 (Motown).



BONNIE TYLER, "MY GUNS ARE LOADED" (prod. by Cable-Scott-Wolfe) (writers: Scott-Wolfe) (Scott-Wolfe/Prince of Wales, ASCAP) (3:45). A wistful harmonica opens this disc from Tyler's new album. It's an up-tempo ballad with just a touch of country, keyed by the artist's unique vocals. RCA 11468.



MARVIN GAYE, "A FUNKY SPACE REINCARNATION" (prod. by M. Gaye) (writer: same) (Jobete, ASCAP) (3:10). Gaye's characteristic smooth vocals adapt perfectly to this slick funk style with a driving beat and a message in the lyrics. It has all the earmarks of another crossover hit for this veteran. Tamla 54298 (Motown).



SLEEPERS

ROBERTA FLACK, "YOU ARE EVERYTHING" (prod. by Ferla & Flake) (writers: T. Bell - L. Creed) (Assorted/Bell Boy, BMI) (3:46). Flack chose the Stylistics' 1972 hit for a perfectly lovely remake. Her vocals are, of course, central and no one does this kind of song better. It should put her back on top of the charts. Atlantic 3560.



DIRE STRAITS, "SULTANS OF SWING" (prod. by group) (writer: M. Knopfler) (Straightjacket/Almo, ASCAP) (4:38). The English group is breaking off their debut album and this off-beat AOR cut should give them added Top 40 presence. The lyrics are thoughtful and the hook instantly memorable. Warner Bros. 8736.



STONEBOLT, "LOVE STRUCK" (prod. by Stewart-Roper) (writers: Roper-Willis) (Comba/Deep Cover, BMI) (3:39). The group picked up lots of Top 40 support on their debut single and this big bright follow up with a pop perfect hook will likely find the same kind of acceptance. Parachute 522 (Casablanca).



MYCHAEL, "STAY" (prod. by C. Williamson-Mychael) (writer: Mychael) (Tree, BMI) (2:45). RCA debuts their Nashville pop label with a decided hard core rocker with churning guitar parts aiming right at the Top 40 teen audience. It's an auspicious debut for label and artist. Free Flight 11475 (RCA).



PLATINUM BLUES



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RECORD WORLD

RCA, A&M Set Distrib, Manufacturing Pact

Summer Sees 50% Product Flow Rise

By MARC KIRKEBY

NEW YORK — RCA's new distribution agreement with A&M Records will increase by as much as 50 percent the product flow through the RCA and A&M and Associated Labels distribution system, RCA Records president Robert Summer said last week.

In an interview with *Record World*, Summer said that the new distribution banner would encompass RCA's current distribution arrangements, including the recently-announced deal with 20th Century-Fox Records. "Also A&M has Horizon," Summer added, "and they might from time to time add a label."

Summer also stated that RCA is not currently pursuing any additional distribution agreements, after a year of relatively intense activity in that area. "Our commitment at this time is to assure

WCI Reports Best Music Year

NEW YORK — Warner Communications Inc. last week announced that its music and record group had broken all previous records in 1978 for domestic, foreign and music publishing revenues. Revenues for the group

(Continued on page 77)

that we can perform against the commitments we've made," he said.

Summer's view of the impact the new deal is likely to have on independent distribution was similar.

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Friesen Details Implementation

By SAM SUTHERLAND

LOS ANGELES—Following last week's disclosure of a new distribution and manufacturing deal between RCA Records and A&M Records, Gil Friesen, A&M president, hailed RCA's newly-created, "co-billed" distribution network, RCA and A&M and Associated Labels, as a new industry force. In an interview with *Record World*, Friesen further detailed implementation of the new agreement and its impact on A&M's existing operations.

Confirming that the RCA pact is a four-year term, Friesen said the two labels had been able to sidestep a wave of trade speculation by hammering out the contract over four days of secret meetings that concluded Friday (12) at the Beverly Hills Hotel.

Like A&M chairman Jerry Moss, Friesen minimized the overall impact on existing staff, and squelched projections of any cutbacks in A&M's promotion, marketing, a&r,

(Continued on page 86)

No Exchange of Stock Shares

By SAM SUTHERLAND

LOS ANGELES—A&M Records and RCA Records executives formally unveiled a new distribution pact last week that will bring A&M's U. S. manufacturing and distribution under the supervision of a realigned RCA branch system to be dubbed RCA and A&M and Associated Labels.

In a press conference held Wednesday (17) at the Beverly Hills Hotel here, a joint announcement from A&M chairman and co-founder Jerry Moss and RCA Records president Robert Summer was released, targeting February 15 as the startup date for the new arrangement. Amid continued, widespread speculation that other companies currently marketed through independents would pact with major branch operations, Moss stressed, both in the official handout and during questions from press, that A&M's switch in distribution reflects no change in ownership.



Jerry Moss fields questions during last week's press conference.

A&M will continue to retain total autonomy over its own marketing, promotion, advertising and other creative services, Moss said. "There was no exchange of stock shares involved," he added.

Fead, Carter Posts

It was learned that Bob Fead, A&M senior vice president of sales and distribution, will become head of the new, co-

(Continued on page 86)

Indie Distributors Face Changes, But Veterans Say They'll Survive

By MARC KIRKEBY

NEW YORK— The future of independent record distribution was the talk of the industry last week.

On one hand, A&M's distribution pact with RCA removed one of the strongest product lines the independents had, and reports persisted that other key labels will move to branch distribution in the next few weeks.

On the other, Motown Records issued a strong statement by Michael Roshkind, vice chairman and chief operating officer of the company, that Motown will remain independent. Some distributors also reported they had received similar assurances from other labels, including Chrysalis.

"We want to put to rest once and for all the repetitive but totally inaccurate rumors that we were either sold, on the verge of being sold, or that our product will henceforth be distributed by some other major corporation," Roshkind's statement said. "We have a different philosophy (of distribution)," he continued, "and while I'm certain A&M had good

reasons for making the change, Motown will remain steadfast and firmly dedicated to moving its records to the public through a group of the best independent distributors in the land."

During Wednesday's (17) press conference outlining the new RCA/A&M deal, A&M's co-founder and chairman Jerry Moss minimized the prospect of a dramatic collapse among indie distributing firms by crediting his label's former distributors with carving out

(Continued on page 87)

High Court Hears Blanket License Case

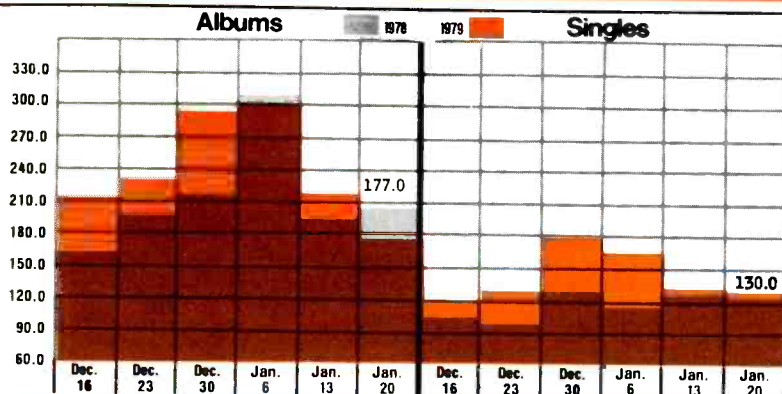
By BILL HOLLAND

WASHINGTON — ASCAP and BMI finally got their chance last Monday to present to the Supreme Court the case for reversing a 1977 U.S. Court of Appeals ruling that their use-of-repertoire blanket licenses are illegal and examples of price-fixing.

After more than a year of anticipation, filing briefs, replies

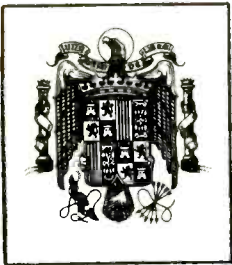
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RECORD WORLD SALES INDEX



*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

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■ **Page 6.** Chris Blackwell's Island Records has undergone a number of changes in recent months, moving from Los Angeles to New York and back again and sharpening the focus that has made it a leading progressive label. Blackwell talks about those changes, and about where his company is heading in 1979.

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POWERHOUSE PICKS

(Due to airplay and sales in projectable markets, these records exhibit top five potential)

The Baby (Chrysalis) "Every Time I Think Of You."

The steady flow of adds continues as several majors went with the record this week, augmenting upward chart moves at other primaries. Sales are also good.

Record Quarter, Year Reported by RCA

■ **NEW YORK**—RCA last week reported that the fourth quarter of 1978 set a new earnings record for the period, up 15 percent from the previous year on a sales gain of 12 percent. The quarterly totals helped make 1978 the best year in RCA history, and marked the 14th successive quarter of year-to-year profit growth and the eighth in a row to achieve record highs.

For 1978, RCA's second consecutive record year, net income rose to \$278.4 million, or \$3.65 a common share, compared with \$247 million, or \$3.23 a share, in 1977, a 13 percent increase. Sales for 1978 reached a new high of \$6.65 billion, up 12 percent over the previous year's \$5.92 billion.

Net Income

Net income for the three months ended December 31, 1978, rose to \$75.2 million, or 99 cents a share, from \$65.5 million, or 86 cents a share, in the same period of 1977. Sales for the fourth quarter reached \$1.85 billion, compared with \$1.66 billion the year before.

Specific totals for the RCA Records Division were not reported, but RCA president Edgar Griffiths said its earnings were "by far the best in its history." RCA Broadcasting Division reported a pre-tax profit decline of about 20 percent.

Shelly Siegel Dies

■ **LOS ANGELES**—Shelly Siegel, 32 year old vice president and general manager of Mushroom Records, passed away January 17 at 10:30 a.m. (P.S.T.), at L.A. New Hospital.

He had been rushed to the hospital on the morning of January 16 after suffering a rupture of a blood vessel in the brain.

As VP of the label, Siegel was responsible for the signing and development of a number of successful recording artists, most notably Heart, along with Chilliwack, Paul Horn, Doucette, and most recently Ian Matthews.

Siegel began his career nearly eleven years ago at CBS Records, Toronto in promotion. Subsequently he served in various capacities with the Kelly Retail Record Chain in Vancouver, B.C., prior to becoming Music Director at a radio station in Toronto.

He then partnered with Bruce Allen in the formation of a talent and booking agency, also headquartered in Canada.

In 1973 Siegel became involved with Can-Base Productions, Ltd. in Vancouver, B.C. Together with Wink Vogel, Siegel took the

(Continued on page 79)

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Blackwell Streamlines Island For Maximum Horsepower

By SAM SUTHERLAND

■ LOS ANGELES — With the recent appointment of Marshall Blonstein as president of Island Records' American arm, a restoration of emphasis on the label's west coast operations, and a more aggressive talent strategy, Island founder Chris Blackwell, is viewing the first quarter of '79 as the launching stage for an ambitious March release.

In a recent interview with *RW*, conducted while Blackwell was visiting Island's Los Angeles staff, he reviewed the U.S. operation's past year, candidly assessing marketing problems and the subsequent streamlining of operations concurrent with the move from Polygram to Warner Bros. for distribution.

For Blackwell, the completion of that shift in administration of his long admitted preference for creative emphasis, rather than business administration. "I'm really excited about Marshall joining us," Blackwell told *RW*. "I like to remain involved in the creative end, but I need someone who can really take it from there with an equal drive and enthusiasm."

While realigning the company, Blackwell consequently reduced the flow of new releases to maximize coverage for label acts. "Sure I held off," he said, "because it wasn't happening. I think we've released some very good stuff that never really saw the light of day. But it's what I believe in, so you either have to restructure the company to work the product you like effectively, or have the company work product you don't like. And that," he adds with a chuckle, "is when I really get into trouble."

Blackwell's current battle plan is based on acts he's excited about, but he also agrees that his three most recent signings are being eyed as vehicles for again broadening Island's musical image, dominated somewhat in recent years by reggae acts. Of the new acts, two are commercial rock outfits, the Ameri-

can Standard Band, based in Boston, and Runner, a new British quartet; with both groups comparatively seasoned as touring bands, and tour plans part of the scheme, Blackwell notes Island will have its most active touring roster since the early '70s, when Island rock acts like Traffic and Free were staples of the rock circuit.

The third, Inner Circle, which previously cut for Capitol, began as a strongly reggae-inflected outfit, but Blackwell sees their current synthesis as auguring the same r&b and pop crossover pattern now developing for Third World's current single and lp, another label act. "I really believe there's a kind of second wave of music coming from Jamaica now," observes Blackwell, "with both Third World and Inner Circle, as well as with Bob Marley. His new album will really prove important, I think."

"They're starting to really get a grip on how to project, through their writing and performing, to

Kirshner and Klugman Hosting Easter Telethon

■ LOS ANGELES—Don Kirshner, host of television's "Rock Concert," will join actor Jack Klugman as co-host for the 1979 National Easter Seal Telethon. The 20-hour telethon takes place March 24th and 25th and will be aired by a minimum of 114 stations nationwide.



From left: Jack Klugman, Toby Sauer, poster child from the Easter Seal Society of Orange County, Don Kirshner.

The telethon, which last year raised a record-breaking eight million dollars, is expected to have a viewing audience of 50 to 55 million people throughout the United States. The National Easter Seal Society for Crippled Children and Adults, now in its 60th year of service, has sponsored the telethon since 1972. It has raised more than \$25 million to help fund a nationwide network of rehabilitation centers, camps, transportation services, equipment loans, workshops and special education courses. The executive producers of the telethon are Woody Fraser and Ken Green-grass.

an international market. But we still use Jamaican-oriented producers. I haven't gone to any producer who would try to take them away from that forcefully."

While Island's overall roster was trimmed starting about a year ago, Blackwell attributes that process as much to the type of talent the label handles as to any other factor. "The current roster is about 15 acts," he reports. "It could've been even less. The biggest lack in the music business at this point seems to be managers, and if you have a lot of excellent managers involved, a record company can take any number of acts, because the career direction aspect is being taken care of."

"But the nature of the kind of acts we seem to sign, together with the lack of sensitive management, means that all of that falls quite heavily on our shoulders."

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MCA Taps Layton Mktng. Vice Pres.

■ LOS ANGELES — Bob Siner, president of MCA Records, has announced the appointment of Stan Layton to vice president/marketing.

Layton most recently held the position of national sales director for Chrysalis Records. Previously, Layton had been with MCA Records for 12 years as district manager, national field coordinator and vice president of field operations.

In his new position, Layton's responsibilities include all areas of product development, advertising, publicity, artist development and promotion, with all respective department heads reporting directly to him.



Stan Layton

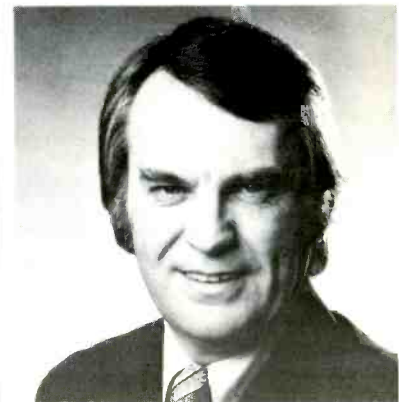
Immediately following his appointment, Layton announced Sam Passamano, Jr. as director of marketing for MCA.

Passamano will be involved in the coordination and planning of marketing campaigns with major responsibilities in research.

Both Layton and Passamano, will be located at MCA Records' national headquarters in Universal City, California.

Col Names Hynes Promo Vice Pres.

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Ed Hynes to vice president, national promotion, Columbia Records.



Ed Hynes

In his new position, Hynes will be responsible for supervising the activities of the national promotion staff in supporting single and album releases on Columbia Records. He will report directly to Joe Mansfield, vice president, marketing, Columbia Records.

Hynes joined CBS Records in 1965 as local promotion manager, Columbia label, in the Hartford, Connecticut branch. In 1966 he moved to Boston in the same capacity. In 1975 Hynes moved to New York to become regional promotion marketing manager, northeast region, CBS Records. In 1976 Hynes joined the headquarters staff as director, sales/artist development, Columbia label, the position he has held until his current promotion.

CBS Reveals Details On Cuban Festival

■ NEW YORK — As exclusively reported in last week's *Record World*, a Cuban-American music festival will be held in Havana in early March, it was officially announced last week by Bruce Lundvall, president, CBS Records Division. The three-day music festival, a breakthrough in Cuban and American musical exchange, is the first undertaking of its kind in over 20 years, and will feature several CBS artists including Billy Joel. The festival will consist of 3 three-hour concerts scheduled for March 2, 3 and 4 at the 4,800 seat Karl Marx Theatre.

In addition to Billy Joel, the concert will be headlined by Columbia artists Weather Report, Irakere (the Cuban band brought to the U.S. last year by CBS Records to record and perform), the CBS Jazz All-Stars, the Fania All-Stars, and major Cuban artists in-

(Continued on page 82)

Fishkin-Goldberg Label

■ *Record World* learned last week that Paul Fishkin has resigned as president of Bears-ville Records and has formed a new label with Danny Goldberg. The as yet unnamed label has contracted Stevie Nicks as a solo artist. She is expected to record an album after the completion of the forthcoming Fleetwood Mac lp and has no intention of leaving the group.

CATCH THE
BEAUTIFUL

Madam Butterfly

The
new
Tavares
album,
number 8
in the
Capitol
Collection.
Includes
the hit
single
"Never Had A
Love Like This
Before"⁴⁶⁵⁸

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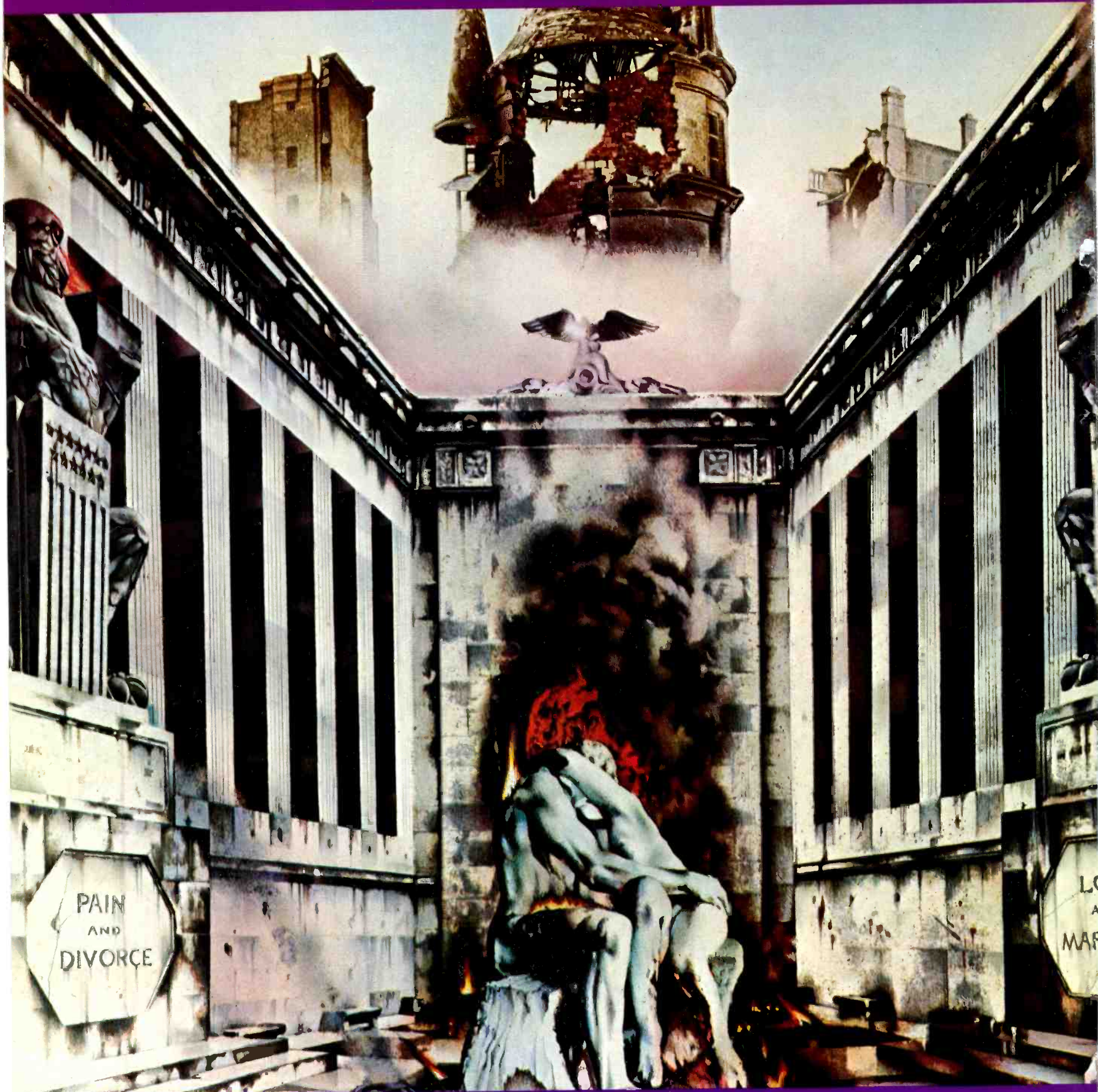
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TAVARES
8

Produced By Bobby Martin

MARVIN GAYE

Love that once was... love promised... love denied



*Consumer press schedule includes Essence, Jet, Soul, New West, New York, Feature, Rolling Stone, National Lampoon, Pop Top etc!
Written, Produced and Arranged by Marvin Gaye*

"Here, My Dear"

T-364LP2

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All new
two-record
set.



Includes
the single
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On Motown Records & Tapes.

RECORD WORLD CHART ANALYSIS

Top Four Singles Hold Positions; Doobies Take Chartmaker Honors

By SAMUEL GRAHAM

■ The top four pop singles—Chic (Atlantic), the Village People (Casablanca), the Bee Gees (RSO) and Billy Joel (Col)—all held their places this week. Chic, now in its 6th week in the #1

Singles

position, still maintains very solid sales; the Village People likewise maintains strong sales.

Elsewhere in the top 10, #5 bullet Earth, Wind and Fire (Col) enjoys both r&b and pop sales strength and good airplay. The Pointer Sisters (Planet) make a significant move from #13 to #6 bullet on the basis of outstanding sales and airplay, while Olivia Newton-John (MCA) also moves seven places, to #7 bullet, with sales at this point running ahead of airplay, #9 bullet Cheryl Lynn (Col) and #10

bullet Nicolette Larson (WB) both move up on the basis of new airplay and, in Larson's case, good sales.

Rounding out the bullets in the top 20 are Rod Stewart (WB), at #13, Ian Matthews (Mushroom), at #16 with good radio adds now joined by improving rack sales, Ace Frehley (Casablanca) at #17, and Barry Manilow (Arista) at #19.

In the twenties, the Blues Brothers (Atlantic, now at #21 bullet), Melissa Manchester (Arista, #23 bullet), Leif Garrett (Scotti Bros., #25 bullet) and Gerry Rafferty (UA, #27 bullet) have all moved up on the strength of new airplay. Peaches and Herb (Polydor), at #9 bullet BOS, moves to #26 bullet pop with excellent radio moves and cross-over sales, while Gloria Gaynor (Polydor) moves a huge 18 places to #29 bullet with explosive new adds and sales.

Bullets in the thirties include Chicago (Col), #30, at #32 and Kenny Rogers (UA) at #34. Donna Summer (Casablanca), last week's BOS Chartmaker (now at #45 BOS), moves up a very healthy 18 places to #35 bullet pop, with lots of new adds, including 99X, WLAC and KLIF. Foreigner (Atlantic) moves from #45—#36 bullet.

The Babys (Chrysalis) moves 13 places to #41 bullet, with continued airplay growth and new adds. Bobby Caldwell (Clouds) and Evelyn "Champagne" King (RCA) are also bulleting in the forties, at #42 and #48 respectively, with King enjoying both r&b and pop activity.

This week's pop Chartmaker is the Doobie Brothers (WB), at #54 bullet with lots of new airplay. Melba Moore (Epic) is at #55 bullet, while Gene Chandler (20th Century/Chi-Sound) is at #56 with strong r&b action continuing. Rounding out the fifties is Marshall Hain (Harvest), at #59 bullet with much new airplay.

Bullets in the sixties include Sylvester (Fantasy) at #61, the

Raes (A&M) at #62 with new airplay. Shalamar (Solar) at #63. Styx (A&M) at #64 with new adds; Little River Band (Harvest) at #65, K.C. and the Sunshine Band (TK) at #66; Poco (ABC) at #67 and Santana (Col) at #68.

In the seventies, Anne Murray (Capitol) moves to #70 bullet with new airplay. Al Stewart (Arista), a new entry at #71 bullet, also enjoys solid new airplay, as does Neil Diamond (Col), a new entry at #74 bullet. Chuck Brown and the Soul Searchers (Source), at #72, John Williams (WB), at #73, Pablo Cruise (A&M), and Firefall (Atlantic), at #76, are also bulleting in the seventies; Bell and James (A&M) moves to #77 bullet all the way from #108 with both r&b and pop adds, while Giorgio Moroder (Casablanca) and the Jacksons (Epic) are bulleting at #78 and #79 respectively.

There are eight bulleting singles in the eighties: Kansas (Kirshner) at #81; Diana Ross, Marvin Gaye, Stevie Wonder and Smokey Robinson (Motown) at #82 with
(Continued on page 79)

Streisand Moves Back To Top Spot; Rod Stewart Bullets to No. Two

By MIKE FALCON

■ Barbra Streisand (Col) returns to the top album sales slot this week after a two-week stay in the runner-up position. Rack activity has continued to support Streisand's latest effort, but her retail figures are even proportionately stronger.

Albums

Rod Stewart (Warner Bros.) moves to #2 bullet off of very strong retail sales, with the racks moving up lend support. The Blues Brothers (Atlantic), holding at #3, is an extremely solid retail seller, and racks are following, as in the case of Stewart. Billy Joel (Col), last week's #1 album, drops to #4 this time around with fairly evenly matched strength in both rack and retail. Earth, Wind & Fire (ARC/Col) continues to chalk up excellent r&b account sales, with mainstream retail lending robust support in addition to rack sales. Olivia Newton-John (MCA) has outstanding rack sales, with major retail accounts helping to boost the LP to #10 bullet.

Solid rack activity, coupled with good retail sales, particularly at

larger mainstream accounts, helps Styx (A&M) regain a bullet at #13. Toto (Col) retains the #14 spot for the third straight week, with excellent retail sales. Eric Clapton (RSO) at #15 bullet, has both retail and rack strength.

The Doobie Brothers (WB), at #17 bullet, is still a predominantly retail record at this point, although the racks are coming in, and a strong single should help. The Village People (Casablanca) maintain both rack and retail sales at #20 bullet, while Nicolette Larson (WB) continues a debut escalation, this time to #24 bullet. Peabo Bryson's (Capitol) r&b base is crossing over to mainstream accounts well, and moves the album to #31 bullet. Kenny Rogers (UA) originally traded on a great deal of Southern rack strength, but at #35 bullet, this activity has spread to the Midwest, in both rack and retail. Marvin Gaye (Tamla), at #41 bullet, garners good retail sales in both pop and r&b accounts.

Tanya Tucker (MCA) showed increased sales at both rack and retail this week in jumping to #48 bullet, while Dire Straits (WB) shows good growth at retail in jumping to #49 bullet.

Richard Pryor (WB) has both r&b and pop retail strength, and moves to #50 bullet. Gene Chandler (20th/Chi Sound) has good r&b and pop sales too, and goes to #53 bullet.

Chartmaker of the Week is Elvis Costello (Col) at #42 bullet.

Retail action on this album is solid across the country.

Eddie Money (Col) enters at #57 bullet with solid retail activity in all areas of the country. Bob James (Col/Tappan Zee) show retail level jazz strength at
(Continued on page 79)

REGIONAL BREAKOUTS

Singles

East:

Chicago (Columbia)
Donna Summer (Casablanca)
Bobby Caldwell (Clouds)
Pablo Cruise (A&M)
Bell & James (A&M)

South:

Bell & James (A&M)

Midwest:

Gloria Gaynor (Polydor)
Nigel Olsson (Bang)
Kenny Rogers (UA)
Donna Summer (Casablanca)
Foreigner (Atlantic)
Babys (Chrysalis)

West:

Donna Summer (Casablanca)

Albums

East:

Elvis Costello (Columbia)
Eddie Money (Columbia)
John Denver (RCA)
Babys (Chrysalis)
Hot Chocolate (Infinity)
Angela Bofill (GRP/Arista)

South:

Elvis Costello (Columbia)
Eddie Money (Columbia)
John Denver (RCA)
Babys (Chrysalis)
Hot Chocolate (Infinity)

Midwest:

Elvis Costello (Columbia)
Eddie Money (Columbia)
John Denver (RCA)
Babys (Chrysalis)
Bell & James (A&M)

West:

Elvis Costello (Columbia)
Eddie Money (Columbia)
John Denver (RCA)
Babys (Chrysalis)
Hot Chocolate (Infinity)
Angela Bofill (GRP/Arista)

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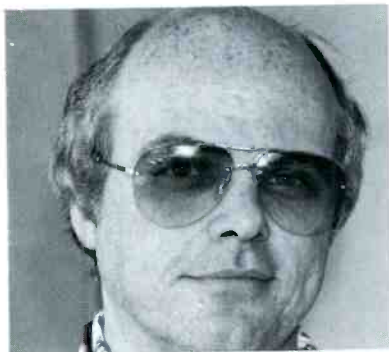
Rumored Price Hikes, Recession Threat Making Small Dealers Cautious in '79

By DAVID McGEE

■ NEW YORK—Vague hints that catalogue product as well as all new releases may soon bear an \$8.98 suggested list price have coupled with the looming threat of a mid-year recession to cause the country's small retail record store owners to significantly alter their buying habits at the outset of 1979. Gone, for the moment anyway, are the days when the small dealer would bring in a truckload of product and store it for months on end before it sold out or was returned. The word now is to buy no more than can be sold in a short period of time, reorder when necessary, and thereby keep returns to an ab-

MCA Distribution Names Douglas VP

■ LOS ANGELES—Al Bergamo, president, MCA Distributing Corp., has announced the appointment of Ron Douglas to the position of vice president, branch distribution, MCA Distributing Corp.



Ron Douglas

Previously, Douglas was national director of sales for Epic, Portrait and the Associated Labels based in New York. He also held the position for Epic Records as the regional promotion and marketing manager, west coast, for one year. Previously, he was local promotion manager in Detroit for Epic Records, and also held the position of local promotion manager in Detroit for Capitol Records. His first position in the record business was in 1969 in Detroit as a sales representative for Capitol Records.

Reporting to Douglas will be all branch managers and all regional directors for MCA Distributing. Douglas will be involved in areas of sales, marketing and distribution for all labels MCA Dist, represents, including MCA Records, Infinity Records, and Source Records.

Douglas will be based in MCA's national headquarters in Los Angeles. He will report directly to Sam Passamano, executive vice president, MCA Dist.

solute minimum.

However, as was proven by the Oregon boycott of Queen's \$7.98 "News of the World" album two years ago, any uprising among small dealers needs the support of the large chains to lend it urgency. That support is not forthcoming in this case, as a *Record World* survey found the majors proceeding with business as usual, fearing neither a price hike nor a recession. For that matter, several small dealers are doing the same on the assumption that consumers are willing to be bullied by manufacturers who raise the price of everything from soup to nuts.

The caution evident among the small dealers stems also from a rather dreary fourth quarter and a mild post-Christmas selloff, which is being interpreted as the inevitable result of the \$8.98 price tag. The dilemma is how to cut orders without destroying selection, as Martin Gary, owner of Gary's in Richmond, Virginia notes. "I'm trying to keep my inventory as low as possible," he says, "and this is directly related to the threat of a recession. Any excess inventory is costing me dollars that I could be investing in other goods. There's been no slowdown in business here, and this Christmas turned out a lot better than last year's, but I'm worried because no one's addressed the \$8.98 question yet. All the records have been on sale.

(Continued on page 78)

Arista Names Perry Artist Dev. Director, Black & Prog. Music

■ NEW YORK—Rick Dobbis, vice president, artist development, Arista Records, has announced the appointment of Andre Perry to the newly created position of director, artist development, black and progressive music.



Andre Perry

In his new capacity, Perry will have direct responsibility for the conception and initiation of career development and market strategy plans for all r&b and progressive artists on Arista and Arista-affiliated labels, in coordination with all company departments, as well as artist managers, booking agents and promoters.

Background

Prior to joining Arista, Perry was Warner Brothers Records' national marketing manager, jazz/progressive music. From 1976 through 1978 he was regional marketing manager/national sales coordinator, CTI Records, and he has also held the positions of regional marketing manager-black music marketing at CBS Records and product manager at RCA Records.

Epic Names Monteiro West Coast Mktg. VP

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Stan Monteiro to vice president, marketing, west coast, Epic/Portrait/Associated Labels.



Stan Monteiro

In his new position, Monteiro will be responsible for all aspects of the marketing on the west coast of albums and singles released on the Epic, Portrait and CBS Associated Labels. He will supervise the activity of the west coast promotion, publicity, merchandising and artist development departments in accord with the direction of the E/P/A national department heads in each of these areas. He will report directly to Jim Tyrrell, vice president, marketing, Epic/Portrait/Associated Labels.

Monteiro returns to the CBS Records family after a two year hiatus. He joined Epic Records in 1972 as director, national promotion. In 1975 he went to the Columbia label as vice president, national promotion. In 1977, Monteiro moved to the west coast as vice president of promotion, publicity and artist development, United Artist Records. He subsequently joined Cash Box as director of marketing, the position he has held until his current move.

Donny Hathaway Dies

■ NEW YORK—Donny Hathaway, best known for his collaboration with Roberta Flack, died in a fall from a hotel room window here January 13. He was 33.

Police called the death a suicide, but friends of Hathaway and executives at Atlantic Records disputed that claim, calling the fall an accident.

Hathaway won a Grammy for his first lp with Flack, "Roberta Flack and Donny Hathaway." Their hits included "You've Got A Friend," "Where Is the Love" and, most recently, "The Closer I Get to You" last year. The duo had nearly finished their second album together, and Hathaway was due to begin recording his sixth solo lp shortly.

Hathaway was born in Chicago on October 1, 1945, and grew

(Continued on page 70)

Bee Gees Get a Star



The Bee Gees ushered in 1979 with a star in the Hollywood Boulevard Walk Of Fame. Following the network-televized concert for UNICEF, "A Gift Of Song," the Bee Gees, accompanied by RSO Records president Al Coury, flew to Los Angeles to participate in the ceremony on Hollywood Boulevard, where the Bee Gees' star was placed. The Hollywood Chamber of Commerce not only awarded the Bee Gees' star, but gave the Bee Gees a proclamation thanking them for their contribution to the entertainment industry. Pictured at the ceremony are (kneeling, from left) William Hertz, president of the Hollywood Chamber of Commerce and chairman of the Walk Of Fame; Barry Gibb, Maurice Gibb and Robin Gibb; and Jack Foreman, past president of the Hollywood Chamber of Commerce.

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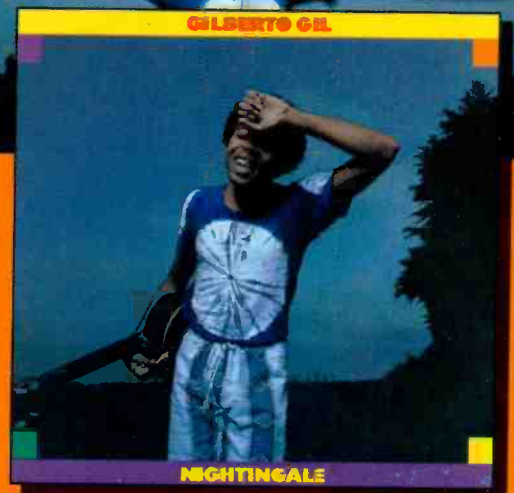


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Summer, Rogers, Ronstadt, Bee Gees Take Multiple Amer. Music Awds. Honors

■ LOS ANGELES — Donna Summer, Kenny Rogers, Linda Ronstadt and the Bee Gees were multiple winners at the sixth annual American Music Awards, presented January 12 in a two-hour program originating from the Santa Monica Civic Auditorium and telecast nationally via ABC-TV.

The American Music Awards, a Dick Clark Teleshows production (with Clark himself as executive producer), are determined through a nationwide sampling of 30,000 consumers taken by Herbert Altman Communications Research, Inc. This year's show, which featured the musical direction of George Wyle, the production of Al Schwartz and the direction of Tim Kiley, was hosted by Glen Campbell, Helen Reddy and Ms. Summer.

Categories

Awards were given in four categories—pop/rock, soul, country and disco—with several of the winning entries providing further evidence that the boundaries between those categories are increasingly being obscured. Ronstadt, for instance, was tapped for favorite female vocalist in the pop/rock slot, while her "Blue Bayou" single was the winner in the country category; for their part, the Bee Gees were named top pop/rock duo, group or chorus, while the Bee Gees-dominated "Saturday Night Fever" soundtrack won favorite soul album. The Commodores scored an additional crossover success when their single, "Three Times a Lady," was victorious in the pop/rock department.

Perry Como was the winner of the Distinguished Merit Award, with last year's winner, Ella Fitzgerald, on hand for the presentation. Previous Distinguished Merit winners have included Irving Berlin, Bing Crosby, Johnny Cash and Berry Gordy.

The complete list of winners:
Pop/rock: male vocalist—Barry

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Manilow; female vocalist—Ronstadt; duo, group or chorus—Bee Gees; single—"Three Times a Lady;" album—"Grease" soundtrack, various artists.

Country: male vocalist—Kenny Rogers; female vocalist—Crystal Gayle; duo, group or chorus—Statler Brothers; single—"Blue Bayou;" album—"Ten Years of Gold," Kenny Rogers.

Soul: male vocalist (tie) — Teddy Pendergrass, Lou Rawls; female vocalist—Natalie Cole; duo, group or chorus—Earth, Wind and Fire; single—"Too Much, Too Little, Too Late," Johnny Mathis and Deniece Williams; album—"Saturday Night Fever."

Disco: male vocalist — Isaac Hayes; female vocalist—Donna Summer; group, duo or chorus—Village People; single—Summer's "Last Dance;" album—Summer's "Live and More."

Roadshow Names Lipsius Executive VP

■ NEW YORK—Fred Frank, president of Roadshow records, has announced that Julie Lipsius will immediately assume the position of executive vice president for Roadshow records.



Julie Lipsius

Ms. Lipsius joined Roadshow in 1977 as vice president and general manager of both the international and publishing divisions of Roadshow.

ABBA Cadabra



Though they rarely visit these shores, ABBA is one of the world's most popular rock groups. They recently broke this habit by flying to New York for the NBC-TV special salute to UNICEF. ABBA performed a rendition of "Chiquita," the single whose royalties have been earmarked by the group for the children's charity organization. Pictured at a viewing of the taped broadcast at the UN are, from left: ABBA's Agnetha (Anna) Faltskog and Bjorn Ulvaeus, Atlantic chairman Ahmet Ertegun, and national pop album promotion director Tunc Erim.

Joel Gets ASCAP Awards



ASCAP presents Billy Joel, Elizabeth Joel and Impulsive Music with ASCAP Hit Record Awards for "Just The Way You Are," "She's Always A Woman" and "My Life." Pictured from left are: Lisa Schmidt, ASCAP; Billy Joel; Elizabeth Joel, Home Run Systems Corp.; Paul Adler, ASCAP/director of membership.

Arista Introduces New Corp. Logo

■ NEW YORK — Arista Records has introduced a new corporate logo, the first such change since the company was formed four years ago. The new design, an extension of the Arista "A," was created by the company's creative services director, Donn Davenport, along with designer Gerald Huerta and, according to Davenport, it strengthens Arista's visual identification by spelling out the name while retaining at both ends the familiar "A" logo.



The new Arista look will begin to appear immediately on all corporate material, including advertisements, stationery and promotional items, and will soon be added to the recently instituted Arista label. The label, launched during the "SuperSeason" campaign, was an in-house project headed by Jean Marcellino.

Gold and Platinum For Capitol Artists

■ LOS ANGELES—In 1978 Capitol recording artists were awarded 12 gold albums, eight platinum albums, four gold singles and one platinum single.

Gold album honors went to: Little River Band ("Diamantina Cocktail" and "Sleeper Catcher"); Wings ("London Town" and "Wings Greatest"); Maze featuring Frankie Beverly ("Golden Time of Day"); Natalie Cole ("Natalie . . . Live!"); A Taste of Honey ("A Taste of Honey"); Peabo Bryson ("Reaching For The Sky"); Sun ("Sunburn"); Anne Murray ("Let's Keep It That Way").

Platinum albums were awarded to: Wings ("London Town" and "Wings Greatest"); Bob Welch ("French Kiss"); Bob Seger ("Stranger In Town"); A Taste of Honey ("A Taste of Honey"); Anne Murray ("Let's Keep It That Way"); Steve Miller ("Greatest Hits 1974-1978").

Gold singles were awarded to: Natalie Cole "Our Love"; A Taste of Honey ("Boogie Oogie Oogie"); Anne Murray ("You Needed Me"); and Dr. Hook ("Sharing The Night Together").

And in October A Taste of Honey's single, "Boogie Oogie Oogie" became the first platinum disc awarded a Capitol artist since the RIAA began certifying platinum singles in January of 1976.

NARM Business Session Will Stress Partnership

■ NEW YORK — "Today's Success: Tomorrow's Opportunity," theme of the 1979 NARM Convention, which convenes March 23, at the Diplomat Hotel in Hollywood, Florida, will be highlighted at the general business session on Monday, March 26, when an audio-visual presentation on creative merchandising will be shown. The film will high-

(Continued on page 70)

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Costello's 'Armed Forces' First '79 Success; Free EP Buoy National Breakout Sales

By SOPHIA MIDAS and BARRY TAYLOR

■ NEW YORK—"Armed Forces," the third album by Elvis Costello and the Attractions, enters RW's Album Chart as the Chartmaker Of the Week at #42 bullet as the artist who scored 1978's first left field hit (RW 1/14/78) becomes 1979's first bona fide success story. Reported as the #1 lp at some retail outlets and listed as a breakout throughout the country, according to RW research, "Armed Forces" secured the position of Salesmaker Of the Week, and is further bolstered by significant action on the Album Airplay listing.

What can be attributed to the development and breakthrough of Costello's cult stance? According to retailers and Columbia Records personnel, the enthusiastic reception to "Armed Forces" is largely a result of the public exposure Costello gained from his last two lps, but the factors of merchandising the product with an ep and releasing it at a time when there is a conspicuous absence of new records were also cited as contributing to the success of the album. Radio airplay was also noted to be a significant factor in stimulating immediate retail response.

While the scope of Costello's initial success with "Armed Forces" may have been a surprise to some, it did not come entirely as a surprise to others at Columbia. The album, which entered the U.K. chart at #2, was the subject of an in-depth marketing and merchandising campaign here engineered by Costello's manager, Jake Riviera, and Dick Wingate, who at the time was Columbia's associate director of east coast product management. An important factor in the album's out of the box success,

Phonogram, Riva Pact

■ CHICAGO—Phonogram, Inc./Mercury Records has signed an agreement to distribute Riva Records product in the U.S., it was announced by Irwin Steinberg, newly appointed chairman of the board and chief executive officer for Phonogram/Mercury.

The deal was concluded after negotiations between Steinberg and Billy Gaff, president of Riva.

■ In last week's videodisc survey, two features of the MCA and RCA disc players were inadvertently switched: the RCA machine uses a diamond stylus to track the record, while the MCA/Magnavox unit uses a laser scanner.

according to Wingate, must be attributed to the inclusion of the free "Live At Hollywood High" ep in the first 200,000 copies of the lp.

"Jake has been the prime innovator behind the packaging of Elvis' records and it was his idea to give away the ep as a limited edition. They're all going and they might even be gone by now." Wingate explained that the three songs on the ep were "leaked" to radio a month in advance of the release of the album as a 12" disc which succeeded in stimulating airplay and renewing interest in the artist.

#1 In N.Y.

Ben Karol from King Karol in New York admitted to being very surprised by the huge retail response "Armed Forces" generated, particularly since it became his #1 selling album in its first week of release. "We were very pleasantly surprised," he said "when we started getting calls for the album a week before it came out. The calls just kept on accelerating to the point that when the record came in, it took off like a beetle. In the first day, we sold over 600 copies. We haven't seen anything like this in years." Karol stated that including the ep in the album package had a definite impact on moving the album. "When the new orders come in without the ep, it will be interesting to see if sales slow up." Karol further commented

that radio airplay was the most significant factor in immediate sales. "It's too soon to really understand what is contributing to the success of the album," he said, "but I can say one thing from experience: Whatever they're playing on the air made instant contact with lots of new fans for Costello."

According to Norman Hunter, new release buyer for Record Bar, the 80 store chain, the timing in which "Armed Forces" was released may have been responsible for the album's immediate success. "The only word to describe the movement of this record is 'phenomenal.' I'm afraid that I under ordered because everyone sold out the first day. Perhaps one reason the lp did so well is because it just so happens that there isn't a plethora of product competing for the consumer's dollar. This is a good time for establishing artists who are trying to establish themselves. The public is always hungry for new product, and from what I've heard, there aren't many releases due in February either." Regarding the lp's future success, Hunter said, "I would like to speculate that the public has realized what a major new artist Costello is, but I can't say that until I see whether sales hold up. Costello is a bona fide cult hero, and I think it was common knowledge among Costello fans that an ep was going to be enclosed in the

(Continued on page 78)

Polygram Names Regional VPs



Petrone, Jones and Jarman

■ NEW ORLEANS — At Polygram Distribution's first national convention, held here recently, John Frisoli, Polygram Distribution president, announced the promotions of Emiel Petrone to vice president of the western sales region; Pete Jones to vice president of the midwestern sales region; Ed Jarman to vice president of the eastern sales region; and Herb Heldt to vice president of the southern sales region. Petrone, Jones, Jarman and Heldt served most recently as Polygram regional directors in each of their respective regions. The regional vice president concept is new to

Polygram Distribution.

For the past five years, Petrone has held the position of western regional director for Polygram Distribution.

Jones, most recently midwestern regional director for Polygram Distribution, started in the record business with RCA Records in New York in 1971, serving as marketing and financial analyst.

Jarman has been with Polygram Distribution for the past two years, first as Philadelphia branch manager.

Heldt has been with Polygram Distribution for five years.

MCA Names Cook Intl. Vice Pres.

■ LOS ANGELES—Lou Cook has been appointed vice president of international for MCA Records, according to Bob Siner, president of MCA Records.



Lou Cook

Cook's responsibilities will include all marketing and management of product acquired by MCA Records and Miller International. He will act as a liaison between all U.S. and Canadian product, and the remainder of the world as it relates to international sales. Cook will also coordinate all activity of MCA artists in countries outside the U.S.

RCA Names Wardell Pop Merch. Manager

■ NEW YORK—Don Wardell has joined RCA Records as manager, pop merchandising, it was announced by Richard Carter, division vice president, field marketing, to whom he will report.



Don Wardell

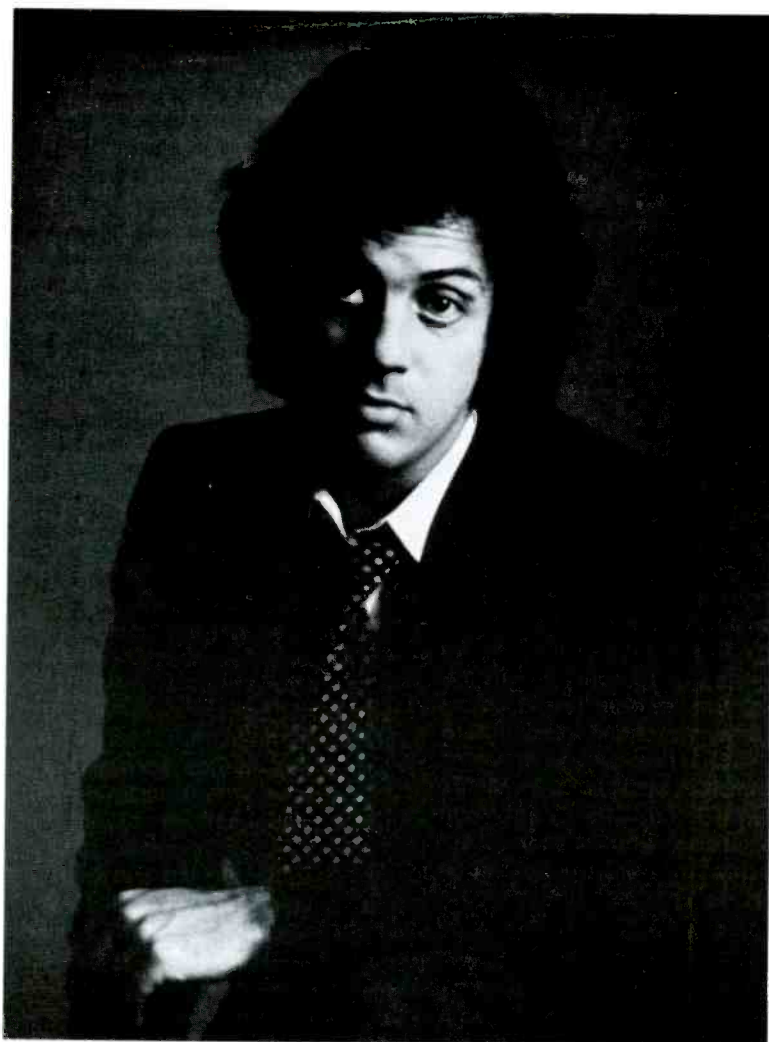
Wardell joins RCA Records from London Records where he was pop product manager with special responsibilities for the marketing of The Moody Blues albums and tour projects. He came to the United States in 1973 after serving as head of promotion at British Decca for four years.

From 1963 through 1969, Wardell worked as chief announcer and head of the British service of Radio Luxembourg in the Grand Duchy.

Atco Inks Scott

■ NEW YORK—Singer/songwriter Marilyn Scott has been signed to an exclusive, long term, worldwide recording contract with Atco Records. The announcement was made by president of Atco Records and custom labels Doug Morris.

Ms. Scott's debut album, "Dreams of Tomorrow," is set for late January release.



April·Blackwood Music proudly salutes Billy Joel on his Grammy nominations for “Just the Way You Are”—the most celebrated song of 1978.

It's accumulated major covers in every imaginable musical format, with recordings by Barry White, Cleo Laine, Les McCann, Johnny Mathis & Deniece Williams, Engelbert Humperdinck, Ray Conniff, Kenny Rogers & Dottie West, Isaac Hayes, Ferrante & Teicher, Ramsey Lewis, Grover Washington, Wayne Newton, Ahmad Jamal and Andre Kostelanetz.

It's created record-breaking sheet music sales all over the world. And it's achieved the “classic” status attained so quickly by only a handful of songs in this, or any other, decade.

Thank you, N.A.R.A.S., for recognizing Billy's excellence. And thank you, Billy, for sharing it with us.

April·Blackwood Music.



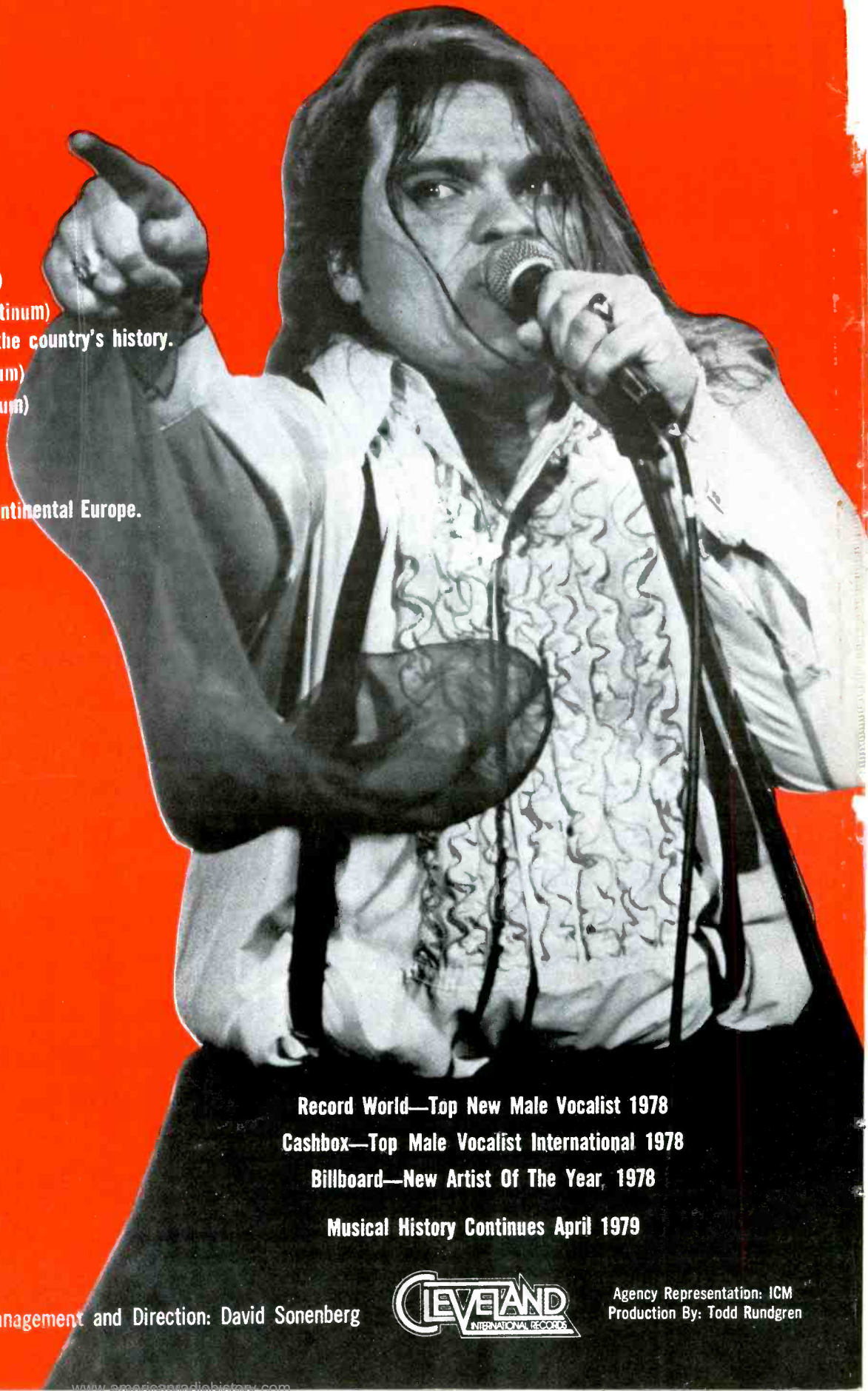
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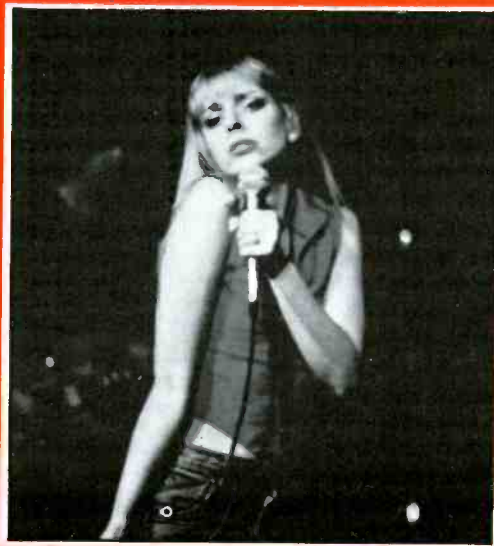


Agency Representation: ICM
Production By: Todd Rundgren

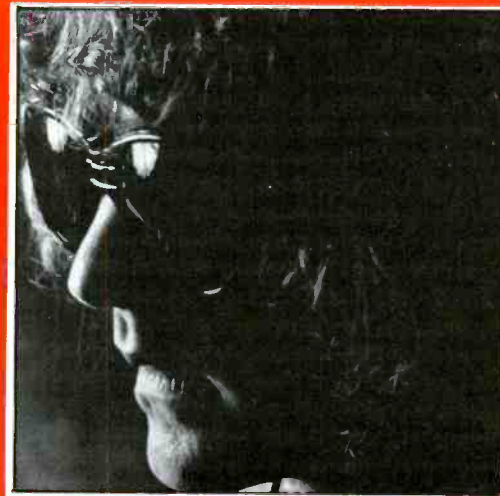
...We came to **STAY!**



THE BOYZZ A devastating Rock and Roll band that's just "Too Wild To Tame" led by vocalist Dirty Dan Buck, this Chicago based outfit's live performances are second to none. Check out their debut album, produced by Ron and Howard Albert, on Cleveland International Records.



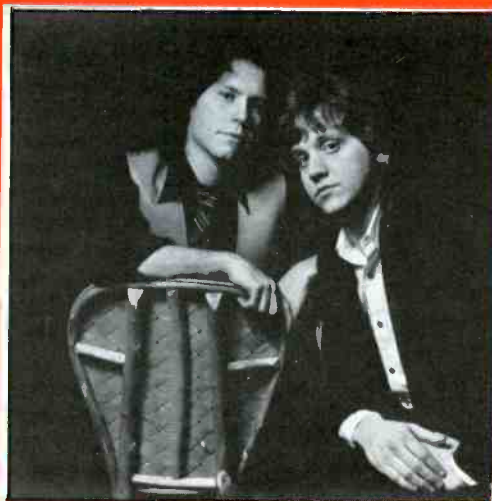
ELLEN FOLEY We've all been asked the question "What's It Gonna Be Boy, Yes . . . Or No?" by the astonishing Ellen Foley, the female antagonist to Meatloaf on the recording of "Paradise by the Dashboard Light!" The answer is forthcoming this Spring when Ellen's debut album, produced by Ian Hunter and Mick Ronson, will come your way on Cleveland International Records.



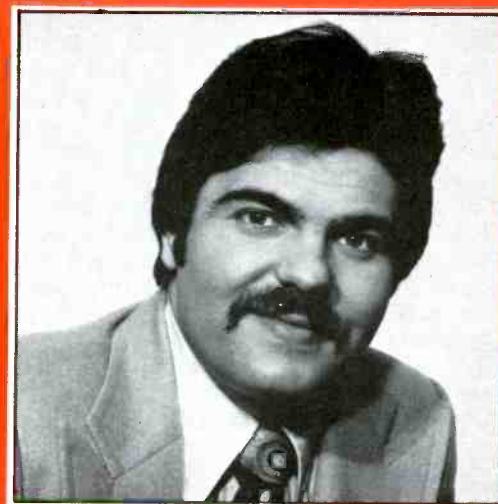
IAN HUNTER Rock and Roll legend Ian Hunter returns. The man who led Mott The Hoople and gave you such classics as 'All The Young Dudes' and 'All The Way To Memphis,' is returning with some more of the very best in Rock and Roll this March on Chrysalis Records. Together with co-producer Mick Ronson, Ian is teamed in the studio with Asbury Park virtuosos Roy Bittan, Max Weinberg and Gary Tallent. Management by Cleveland Entertainment.



IRON CITY HOUSE ROCKERS Blue-collar rock and roll comes alive from the mean streets of Pittsburgh. Through the production guidance of the Slimmer Twins, Iron City's debut album will come to you soon on MCA Records. Production and Management by Cleveland Entertainment.



EUCLID BEACH BAND Great songs, great production, great artistry. Produced by Eric Carmen for C.A.M. Productions, Richard Reising and Pete Hewlett deliver an album programmable at all formats of radio. Their initial single, an Eric Carmen composition entitled, 'I Need You' will be released immediately on Cleveland International Records.



JESUS ALVAREZ Early spring will bring this New York singer/songwriter/producer's first album for Cleveland International Records. You'll remember Jesus as the voice of Shirley & Company's hit 'Shame, Shame, Shame!' and his many songwriting credits include Phyllis Hyman's current chart climber 'Somewhere In My Lifetime!'

CLEVELAND

INTERNATIONAL RECORDS

Cleveland International Records (Distributed By Epic Records)
Cleveland International Records and its publishing subsidiaries, Burning River Music (BMI) and Cleveland International Music (ASCAP), are divisions of:

The Cleveland Entertainment Co., Inc.
P.O. Box 783, Willoughby, Ohio 44094, telephone 216-951-0993
538 Madison Avenue, New York, N.Y. 10022, telephone 212-935-8630

Skynyrd Appearance Highlights V'lunt'r Jam

By WALTER CAMPBELL

■ NASHVILLE — The sold-out Municipal Auditorium was once again the scene of the annual Volunteer Jam here Saturday night (13), hosted by the Charlie Daniels Band (Epic), and by all accounts it was the most successful one yet.

The fifth annual homecoming event for the CDB was staged before a crowd of over 10,000 (the last ticket was sold nearly a month in advance) at the auditorium along with a wide radio audience.

Among the artists participating, playing several of their own works and later joining together for the final jam, were Grinder-switch, John Prine, Carl Perkins, Papa John Creach, Dobie Gray, The Henry Paul Band, Stillwater, The Winters Brothers Band, Fred Carter Jr., Vassar Clements, Janie Fricke, Toy Caldwell and George McCorkle (of the Marshall Tucker Band), Doug and Rusty Kershaw, Link Wray, Jim Owen, and Barry Chance (of the Coral Reefer Band).

Lynyrd Skynyrd

In addition, Lynyrd Skynyrd appeared together onstage for the first time since the plane crash a year ago which claimed the lives of Ronnie Van Zant, Steve Gaines and Cassie Gaines. The performance by Gary Rossington, Allen Collins, Artemus Pyle and Billy Powell from the band, along with Charlie Daniels, Taz DiGregorio and Charlie Hayward (filling in on bass for the still-injured Leon Wilkeson), began with a spirited version of "Mr. Breeze." The band had mounted the stage unannounced, but when the second song, "Free Bird," started up, the crowd immediately responded. The song, which was the high point of the

Gorlick Joins NARM

■ CHERRY HILL, N.J. — Patrick Gorlick has been named director of special projects for the National Association of Recording Merchandisers by NARM executive vice president Joseph Cohen. He will oversee all NARM's non-convention activities, and responsibilities will include the development of a quarterly magazine, marketing research, and NARM's public relations program.

Prior to joining NARM, Gorlick developed a program for Washington Transit Advertising that promoted the sale of advertising on the inside of Seattle's Metro Transit buses, engineered souvenir program for the Washington State Ferry System, directed a national transit marketing campaign and for two years held the position of creative director at Seattle's KZOZ radio.

show, was performed with the vocal parts conspicuously missing in honor of the band members killed in the crash. Daniels earlier dedicated "Reflections," a cut from the CDB's upcoming lp, "Million Mile Reflections," to Van Zant.

Part of the profits from the event are to be donated to the Van Zant-Gaines Memorial Fund for the education of Van Zant's daughters, Melodie and Tammy, and Gaines' daughter, Corrinna. The remaining proceeds after expenses are being donated to the T.J. Martell Memorial Fund For Leukemia Research.

Also honored by Charlie Daniels were four disc jockeys from Nashville radio station WLAC because of their "pacesetting contributions during the formative years of radio." Plaques were presented to John Richburg ("John R."), "Hossman" Allen, Hugh "Baby" Jarrett and Gene Noble. "Beginning in the 1950s, these four DJs were the first to play black music for a primarily white audience," Daniels said. "The white musicians who were listening wanted to copy the black blues sound, and the result was rock and roll. These men have made important contributions to the shape of southern music and the birth of rock and roll."

The six-hour show was broadcast live over WKDF-FM, Nashville; WOKI-FM, Knoxville; WSKZ-FM, Chattanooga; WKIR-FM, Jackson; and WZXR-FM, Memphis, thus covering nearly all of Tennessee as well as southern Kentucky, northern Alabama and north Georgia. In addition, the concert was carried live over WLIR radio, Long Island, N.Y., and is the subject of a King Biscuit documentary which will be one of the six annual 90-minute specials syndicated on more than 250 radio stations nationwide. WDCN-TV, Nashville's PBS affiliate, taped the concert for a documentary produced for later PBS syndication.

WB Signs Barry Mann



Warner Bros. Records has concluded an agreement with singer-songwriter Barry Mann for his exclusive services as an artist. The deal was negotiated for Mann by ATV Music Productions. Present at the signing ceremonies held last week in Burbank (from left) Lenny Waronker, vice president and director of a&r for Warner Bros.; Mann; Warner Bros. board chairman and president Mo Ostin; ATV Music Group vice president Steve Love; and Harry Shannon, director of creative services and artist development for ATV. First release from Mann-Warner deal is "Almost Gone," a Mann original produced by Gus Dudgeon.

Free Flight Flies with Mychael



RCA division vice president Jerry Bradley (second from right) and manager, west coast a&r, Tony Brown (right), congratulate new Free Flight recording artist Mychael (left) on his release on the newly-formed RCA label. Titled "Stay," the song was composed by Mychael and is shipping to stations and accounts this week. Also pictured is Tree International's Cliff Williamson, co-producer of the single.

Ken Rosenblum Named Shorewood Sales VP

■ NEW YORK — Ken Rosenblum has been named vice president of sales for Shorewood Packaging Corporation, according to an announcement by Floyd S. Glinert, Shorewood's vice president of marketing.



Ken Rosenblum

Rosenblum joined Shorewood as an account executive shortly after its inception in 1968 and later became national sales manager.

Rosenblum held marketing positions with ABC-TV and Metro-media prior to joining Shorewood.

Champion Inks Airplay

■ NEW YORK—Well-known Los Angeles sessionmen David Foster and Jay Graydon, who have formed the RCA Records pop duo known as Airplay, are completing final work on their debut album, which is tentatively scheduled for an April release. Tommy Mottola, president of Champion Entertainment, will manage the duo in all ventures they make under the name Airplay.

Airplay is the first West Coast-based act for manager Mottola, who initially became involved with David Foster when he contacted Foster about producing "Along The Red Ledge," the most recent album by Daryl Hall and John Oates. Foster then introduced Mottola to Jay Graydon, and the result was a demo tape of an Airplay original, "Carry On."

The 24-track studio located in Jay Graydon's home is the site for producing the tentatively self-titled Airplay album. Members of the group Toto, who are longtime cohorts of Foster and Graydon, will perform on the debut Airplay lp.

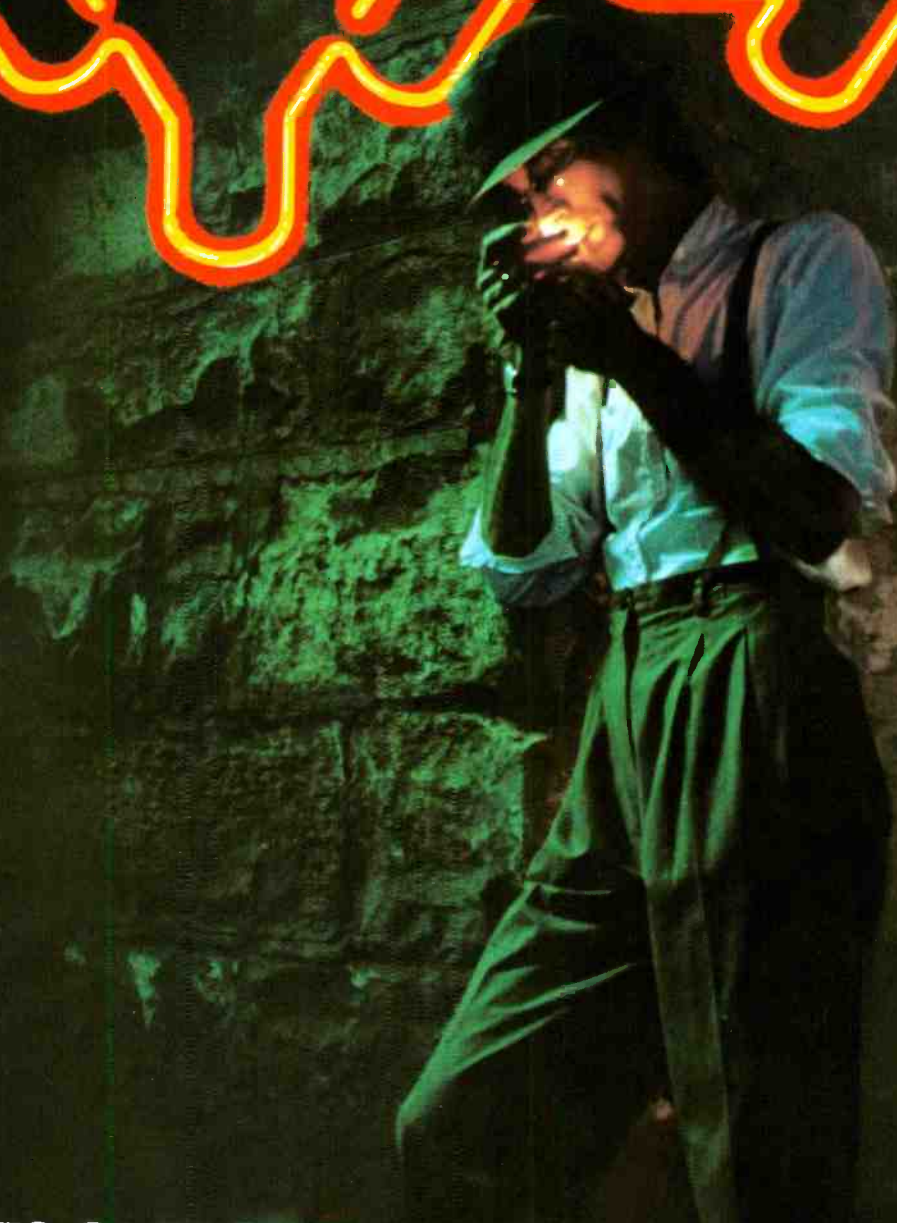
Kayak Campaign Set by Janus

■ LOS ANGELES—Janus Records will release Kayak's new lp, "Phantom of the Night," in late January, accompanied by extensive label support.


Macey Lipman has been retained to handle the marketing duties while Janus Records prepares a number of merchandising items including limited edition picture discs and Kayak game tickets to be used in retail stores as bag-stuffers.

Consumer awareness will be generated by concentrating on key markets include Chicago, Milwaukee and St. Louis.

KAYAK



ROCK COMES OUT OF THE DARKNESS...
KAYAK LIGHTS THE WAY
WITH THEIR NEW SINGLE
'KEEP THE CHANGE'
FROM THE ALBUM
PHANTOM OF THE NIGHT.

JXS-7039 PRODUCED BY DENNIS MACKAY & KAYAK • MANAGEMENT: JACK NELSON/BUDD CARR
DISTRIBUTED BY JANUS RECORDS A DIVISION OF  CORPORATION • SINGLE: KEEP THE CHANGE J-278



RECORDS & TAPES

RECORD WORLD ALBUM PICKS



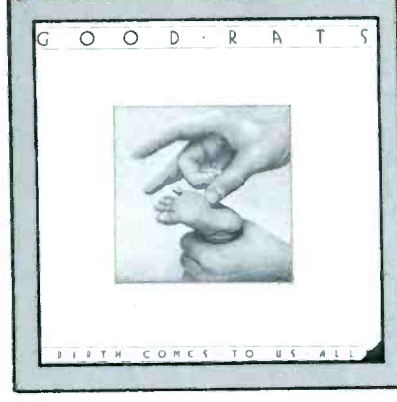
SINFUL
ANGEL—Casablanca NBLP 7127 (7.98)
 In the year since the release of the group's last album it has developed into a tight unit capable of playing some solid rock with a strong singles orientation. Production is once again by Eddie Leonetti and the group which is totally self-contained. "Don't Take Your Love" and "Bad Time" are highlights.



BREATHLESS
CAMEL—Arista AB 4206 (7.98)
 The British group has amassed a large cult following here through its recent concept works. This lp is more song oriented but is played with a high calibre of musicianship that should bring them to an even wider audience. "Down On the Farm" is a most appealing track.



STRANGERS IN THE NIGHT
UFO—Chrysalis CH2 1209 (9.98)
 The group's first domestically released live album is a two record set recorded in the U.S. on their recent tour. New versions of group favorites, "Lights Out," "Too Hot To Handle" and "Rock Bottom" should make this their biggest lp to date. Guitarist Michael Schenker is in fine form.



BIRTH COMES TO US ALL
GOOD RATS—Passport PB 9830 (7.98) (Arista)
 Over the years the Rats have refined their style without losing the characteristic sound that first endeared them to Long Island audiences. This record represents their most accessible album to date with songs like "Cherry River," "School Days," and the title cut being most noteworthy.

NO MEAN CITY
NAZARETH—A&M SP 4741 (7.98)



The Scottish group has always been at the forefront of the heavy metal movement and after a couple of uneven efforts, they finally appear to be back on track. The addition of a new member and the energized vocals of Dan McCafferty lead the way, especially on the single, "May the Sunshine."

THREE DAY MOON
BARRE PHILLIPS—ECM 1-1123 (8.98)



Phillips' extraordinary acoustic bass work is the centerpiece for this album which combines a classical music sensibility with improvisatory jazz. This fusion is often an exhilarating one with Terje Rypdal's guitar and Dieter Feichtner's synthesizer adding color.

THE INSIDE STORY
ROBBEN FORD—Elektra 6E-169 (7.98)



The first album by the guitarist who has played with Tom Scott among many others was produced by Steve Cropper, whose innate understanding of the instrument is the key to the lp's success. It should be a solid jazz fusion contender.

HEAD EAST LIVE!
HEAD EAST—A&M SP-6007



This group has come out of the midwest to become a top concert attraction, a fact borne out by the release of their first live album. Russ Ballard's "Since You've Been Gone" and the obscure Lennon/McCartney tune, "It's For You," highlight the energetic set.

ULTIMATE
Casablanca NBLP 7128 (7.98)



This funk-charged disc, with its snappy bass lines and sweeping changes should make this an out of the box smash at the discos. The surging production by Salerni and Weeden keeps things from getting bogged down and the sensuous vocals by "Ultimate" round it out nicely.

DESMOND CHILD AND ROUGE
Capitol ST 11908 (7.98)



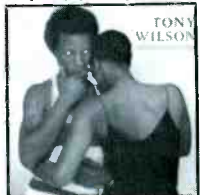
The group is composed of three female singers and Desmond Child and the unusual configuration is responsible for an eclectic and wide ranging set of material. Their street-wise sensibility is best appreciated on "City In Heat" and "Westside Pow Wow."

SOMEWHERE IN MY LIFETIME
PHYLLIS HYMAN—Arista AB 4202 (7.98)



With no less than five producers, the songstress bounces between pop ("Kiss You All Over"), a/c ("Somewhere In My Lifetime") and funky material. Herbie Hancock, Will Lee and Barry Manilow are among those lending instrumental support.

CATCH ONE
TONY WILSON—Bearsville BRK 6985 (WB) (7.98)



The second album by this former song-writing member of Hot Chocolate was recorded with the Muscle Shoals Swampers who provide an effective backing for Wilson's smooth vocals. "Fool Around" and "Give Your Lady What She Wants" show top 40 potential.

NOTHING IS SACRED
THE GODZ—Casablanca NBLP 7134 (7.98)



The second release from the Godz is an ambitious project that pairs their macho image with some equally hard hitting rock. Their solid rhythm section and guitar work makes them formidable practitioners of heavy metal.

SLEEP DIRT
FRANK ZAPPA—DiscReet DSK 2292 (WB) (7.98)



A Frank Zappa record without Zappa's vocals takes a little getting used to, but this ultimately comes across as a fine progressive jazz lp. "Filthy Habits," "Regyptian Strut," and "The Ocean Is The Ultimate Solution," come out as the most immediate cuts.

EXOTIC MYSTERIES
LONNIE LISTON SMITH—Columbia JC 35654 (7.98)



Liston Smith and producer Bert deCoteaux experiment with a funkier side of jazz, taking a step in the direction of disco with the percussive "Space Princess," and then slowing it down with the ballad, "Quiet Moments."

INSTANT FUNK
Salsoul SA 8513 (RCA) (7.98)



This powerful disc is already breaking big at the discos and at the BOS stations with the single "I Got My Mind Made Up" leading the way. Bunny Sigler's infectious production should help make this an increasingly popular record all the way around.

(Continued on page 79)

LISTEN... YOU MAY RECOGNIZE THIS FACE.

YOU'VE SEEN HIM...

on stage with
Joni Mitchell,
Tom Scott,
George Harrison

YOU'VE HEARD HIM...

on albums with
Kenny Loggins,
Barbra Streisand,
the Sylvers

But you still don't know
"THE INSIDE STORY"

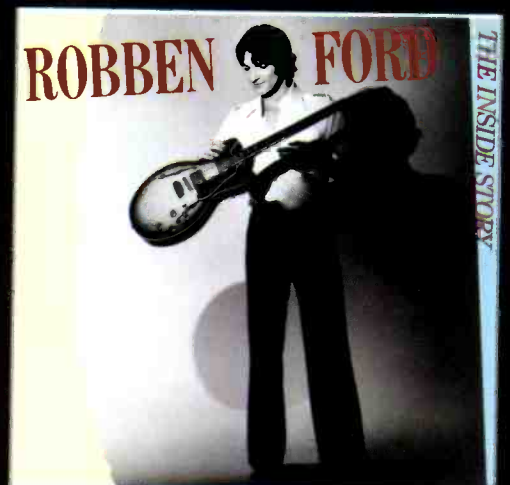
ROBBEN FORD

A virtuoso guitarist...
singer, composer, artist.

That's
"THE INSIDE STORY"

His premier album on
Elektra Records & Tapes

Produced by Steve Cropper.
Management by Gary Borman Mgt.



RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

■ **SHAKE IT TO THE FLOOR:** The flood of new January product is beginning to occur, and the week's new releases are an interesting high-quality bunch with something for everyone.

"Midnight Rhythm" (Atlantic) lives up to the startlingly progressive standard set by last year's "Workin' and Slavin' (I Need Love)," with two spectacular numbers that add a Latin flavor to the mix. The title track (9:19) is a conceptual cousin to "Make that Feeling Come Again," but much more concise and punchy. Constant climaxes in the vocal and instrumental arrangements establish enormous momentum, right up to the "Day in the Life" ending. "Climb/Rushin' to Meet You" (15:13) is a complex, side-long message song with the dense, chattering groove of "Workin'." The alternating pounding and flowing and the almost ritualistic call-and-response of male and female voices (including co-producer **Joe Long** and **Hodges, James and Smith**) evoke exertion and overcoming with overwhelming force: "You know you're better than anyone." Even the rather stilted theme of the last half of "Climb," "We're coming to remind you of the love that's deep inside you," is handled with an inspired touch: the line is repeated in edited fragments, contributing greatly to the metaphorical, elliptical quality of the whole album. "Midnight Rhythm" bristles with ideas and energy; it's a massive work of adventure and

celebration.

"Fire Night Dance" by the **Peter Jacques Band**, will be released by Prelude in a special deejay edition of two disco discs, containing the album's four cuts. This benefits sound quality, of course, but it's also a stroke of style: it implies that all four cuts merit major attention. So they do. There is just no let-up in the energy level of the album, produced by **Jacques Petrus** and arranged by **Mauro Malavasi**. The resemblance to the team's **Macho** work really lies in the pile-driving intensity of each cut. The production, in fact, surpasses that of the sometimes facile "I'm a Man" (which, to be fair, was just as often intoxicating) with its obsessive, imaginative percussion breaks, alternating with wailing, slightly unearthly high unison vocals woven through with synthesizer whooshes. Special note might be made of "Dance with the Wind," whose muted, spacious feel counters the crazy pounding to create a curious, spell-binding tension. The three remaining cuts on the other hand, make their marks more directly. I understand that the album's breathless pace will be adjusted for the disco discs—with that detail taken care of, "Fire Night Dance" should quickly gain a reputation for being the most insanely propulsive album around.

The week's third indispensable album is "Ultimate" (Casablanca), the first collaboration of guitarist **Bruce Weeden** (co-producer of **USA-European Connection**) and keyboard player **Juliano Salerni**. The album's A side is a 14:30 medley, "Love is the Ultimate/Dancing in the Night/Touch Me Baby," which is a multi-tiered Eurodisco style production with lots of color, richly textured and immaculately produced. There are equal parts of **Voyage** and **USA-European** in the sound; once it's familiar to the audience, look for it to become a comfortable standby, after the fashion of Amant's "If There's Love." The cut is mostly sentimental, sometimes quite haunting and—ultimately—very affecting. However, don't let the medley overshadow the other side of "Ultimate": it includes "Ritmo de Brazil" (4:50), with a light, breezy atmosphere accented by a harpsichord and "Music in My Heart" (6:38), riding a surprisingly tough bass thrust

(Continued on page 74)

DISCOTHEQUE HIT PARADE

DELMONICO'S/KEY WEST

DJ: George Cadenas
AT MIDNIGHT—T-Connection—Dash
BABY I'M BURNIN'/I WANT TO FALL IN LOVE—Dolly Parton—RCA
DA YA THINK I'M SEXY?—Rod Stewart—WB
FLY AWAY—Voyage—Marlin (entire lp)
FREE ME FROM MY FREEDOM—Bonnie Pointer—Matown
IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (lp cuts)
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
I WILL SURVIVE—Gloria Gaynor—Polydor
JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (lp cuts)
KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Col
LOVE & DESIRE/LET THE MUSIC PLAY/SPEILBOUND—Arpeggio—Polydor (lp cuts)
LOVE HAS COME MY WAY—Tony Valor—Paula
MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI
SOUL BONES/LOVE MAGNET—Trammps—Atlantic
THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA

(Listings are in alphabetical order, by title)

KIX/BOSTON

DJ: Cosmo Wyatt
A FREAK A/CHANCE TO DANCE—Lemon—Prelude
ALL I NEED/DISCO EXPLOSION—Blue Notes—Fantasy
AT MIDNIGHT—T-Connection—Dash
CHAINS/CREAM (ALWAYS RISES TO THE TOP)—Gregg Diamond Bionic Boogie—Polydor
CONTACT—Edwin Starr—20th Century Fox
DA YA THINK I'M SEXY?—Rod Stewart—WB
FEED THE FLAME/I'M LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (disco disc/lp cut)
FLY AWAY—Voyage—Marlin (entire lp)
HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol
I WILL SURVIVE/ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (disco disc/lp cut)
KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Col
LET THE MUSIC PLAY—Arpeggio—Polydor (entire lp)
LIVIN' IT UP (FRIDAY NIGHT)—Bell & James—A&M
THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA
WEEKEND TWO STEP/MUSIC IS ALL WE NEED—THP Orchestra—Butterfly

'N TOUCH/SAN FRANCISCO

DJ: Carmen Adduci
AT MIDNIGHT—T-Connection—Dash
BABY I'M BURNIN'—Dolly Parton—RCA
CONTACT—Edwin Starr—20th Century Fox
DANCE—Paradise Express—Fantasy
DANCE IT (FREESTYLE RHYTHM)—Mantus—SMI
DA YA THINK I'M SEXY?—Rod Stewart—WB
FLY AWAY—Voyage—Marlin (entire lp)
GET DOWN—Gene Chandler—20th Century Fox
HOLD YOUR HORSES—First Choice—Gold Mind
IF THERE'S LOVE/HAZY SHADES OF LOVE—TK (p cuts)
I'M JUST THINKING ABOUT (COOLING OUT)—Jerry Butler—Phila. Intl.
KEEP ON DANCIN'—Gary's Gang—Col
LIVIN' IT UP (FRIDAY NIGHT)—Bell & James—A&M
PARTY TIME MAN—The Futures—Phila. Intl.
SHINE ON SILVER MOON—McCoo & Davis—Col

ICE PALACE/NEW YORK

DJ: Roy Thode
AT MIDNIGHT—T-Connection—Dash
BLAME IT ON THE BOOGIE—Jacksons—Epic
CELEBRATION—D.D. Sound—Quality (import)
CONCERT FROM THE STARS—Silvetti—Sire
COUNTDOWN/THIS IS IT—Dan Hartman—Blue Sky
FEED THE FLAME—Lorraine Johnson—Prelude
FLY AWAY—Voyage—Marlin (entire lp)
HALLELUJAH 2000—Hallelujah 2000—Casablanca
HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol
IF THERE'S LOVE—Amant—TK
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul
I WILL SURVIVE—Gloria Gaynor—Polydor
SHINE ON SILVER MOON—McCoo & Davis—Col
ULTIMATE—Ultimate—Casablanca (entire lp)
WE ARE FAMILY—Sister Sledge—Cotillion

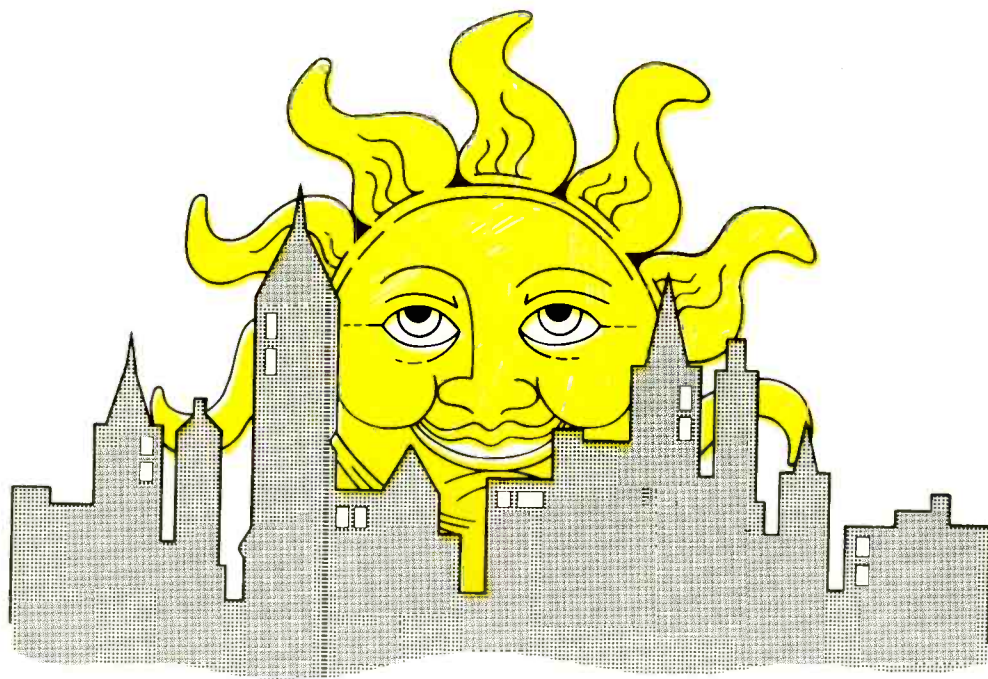
FROM THE FORTHCOMING
 ALBUM, "WE ARE FAMILY"
 SD 5209



ON COTILLION
 RECORDS & TAPES

SISTER SLEDGE
HE'S THE GREATEST DANCER
 Produced by Bernard Edwards & Nile Rodgers for the Chic Organization Ltd. 44245

The sun rises on Park Lane in America.



Epic Records is proud to announce our new association with Brian Lane's Park Lane Records. Epic will henceforth distribute all product from Park Lane within the United States.



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Radio Replay

By NEIL McINTYRE



■ As the popular trends begin to change, with Darth Vader moving over to make room for Superman, the programmers start to look harder at dance music, and figure out how it fits in their formats. As all the changes in radio formats are being thought about it, one person is probably left out of the planning: the air person. The formats will be re-worked, music will be changed, rotations altered, but the air personality won't be a large part of the conversation. The designers of the machines very seldom consult with the machine operators, as the design is the important thing. I would think that after a period of seeing experiments fail because of lack of understanding on the part of those using the formats that management would work closer in the decision making process with the talent at the radio station, but they don't. This period of change with rating results, career moves, and format revisions is a difficult time for most.

OLDIES, NOT NEWIES: Many formats are built on a strong foundation of oldies or songs familiar to the audience the station is trying to reach. Oldies are the real sure thing in the format—the memory number that holds the audience, where the new record you're not always that sure of the results. With the radio markets so competitive, it's understandable that many program directors don't want to take unneeded chances. This year looks like it could be a good one for those doing record promotion, if the AM stations that have been taking a beating decide to start taking some chances on music that might set them apart from the competition without driving the audience away. The radio listener has been given the same music on so many formats, and the oldie really leads the way in duplication. The consistency that was unique on one station in a market can't be the same since the big secrets about oldies and who likes them is research that's been shared by many programmers. If I could register a complaint it would be two-fold: I hear more oldies than I care to, and the oldies library eliminates a lot of years of music that are considered the roots of today's music, the beginning of rock 'n roll.

More current music and new music should be played on the radio to attract new listenership. The chance of losing some because it's not familiar is a risk worth taking if the audience that has been listening for years is getting bored with what you're doing. At the start of rock 'n roll music the programmers at the time, mostly disc jockeys, said "why play that new stuff when the public always likes to hear a standard?" It's something how it all changes, and at the same time stays in one spot.

WKRP RETURNS: Johnny Fever back on the air, and guess what? They're not going disco. It's still rock 'n roll, and they're doing it on Monday nights on CBS-TV from Cincinnati, Ohio.

SATURDAY NIGHT CONFUSION: Weekend airplay on the new Bee Gees album caused a number of problems for RSO, since the album was not to be released until the first week of February. KFRC/San Francisco, KHJ/Los Angeles, WLS/Chicago and WNBC/New York gave their areas a lot of new Bee Gees over last weekend, and their competition fits. Since that time these stations have stopped playing the album, and are waiting for the end of the month simultaneous release of the single, "Tragedy," and the new album.

RATINGS AT A GLANCE: San Francisco, which was reported last week, had the figures for men 18 plus, not the overall 12 plus share of the market. KGO was up from 7.8 to 8.4, KFRC was up from 6.2 to 6.9, KCBS was up from 5.4 to 6.7. KABL-AM was up from 3.1 to 4.2, KSEF increased from 2.7 to 3.7, KSFO was off from the summer book of 8.8 to 3.7, KFOG up slightly from 3.7 to 3.9. KSOL moved up from 3.3 to 4.1, KNBR steady from 2.6 to 2.5, KYA-AM stayed at 2.3, KNEW was down from 2.7 to 2.3, KSAN-FM off from 2.1 to 1.8, KMEL was down from 2.4 to 2.2.

SYNDIE NEWS: **Stew Hillner** has been named production manager of Watermark, Inc. Hillner will be involved in all of Watermark's pro-

(Continued on page 79)

KMOX Still Tops St. Louis ARB; Other Market Leaders Unchanged

By NEIL McINTYRE

■ NEW YORK—The results of the October/November Arbitron for St. Louis, Boston, Washington, D.C. and Baltimore are in. The adult contemporary and news and talk formatted stations continue to remain on top in the 12 plus metro shares.

St. Louis area ratings showed KMOX still with some of the largest market shares in the country. KMOX was off from 25.3 to 21.8, KSHE was down from 8.0 to 7.3, KSLQ off from 7.7 to 7.3. WIL-AM was down from 5.9 to 5.5, while the FM was up from 3.9 to 7.1, KXOK moved up from 4.9 to 5.8, KSD slipped from 6.7 to 6.0, and KEZK dropped from 7.3 to 5.6. KKSS was off this book from 4.7 to 3.5 and has changed to all disco programming. On the increase was KADI from 2.6 to 3.4, KATZ from 2.2 to 3.1, KCFM from 1.9 to 2.9, and WRTH from 4.1 to 4.4.

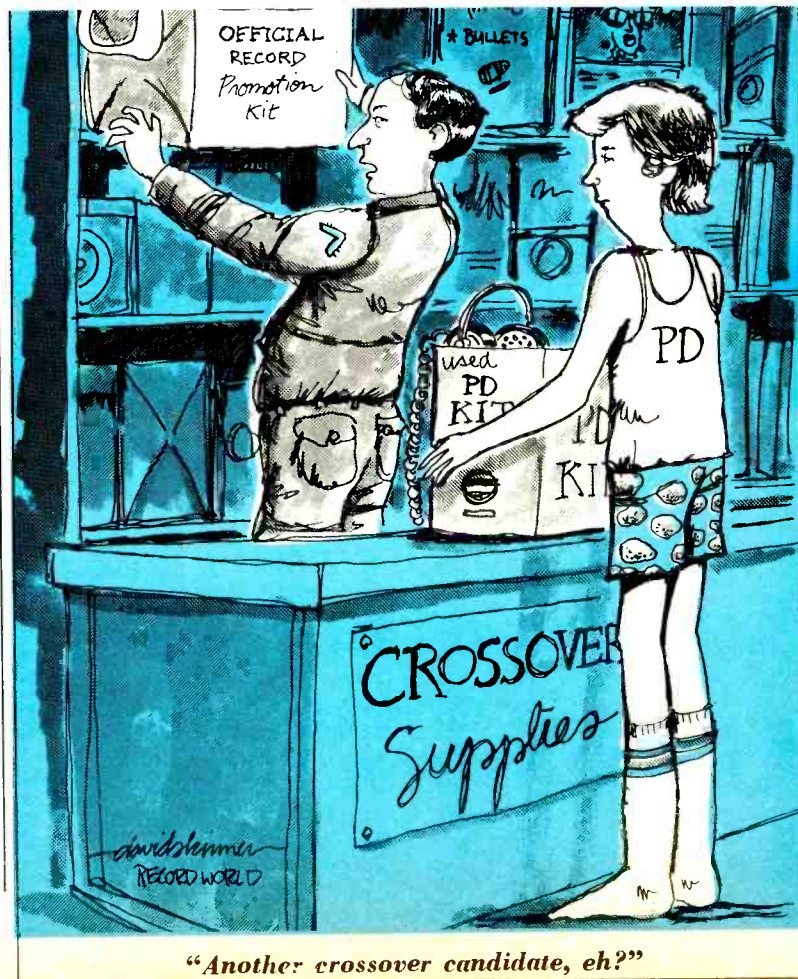
The Boston area showed WHDH still on top moving from 11.5 to 11.2. WEEI was up from 6.1 to 8.2, and WBZ off from 8.7 to 8.0. WRKO dropped from 8.6 to 6.8, WBCN was up from 2.2 to 4.1, and WCOZ was down from 5.5 to 4.8. WVBF was off from 6.5 to 6.0, WROR down from 3.4 to 3.0. The most dramatic

increase was made by the all disco station WBOS, moving up sharply from 0.4 to 3.5.

Washington, D.C. showed a one point increase for the market leader WMAL, up from 9.9 to 10.9. The combination increase of WPGC-AM & FM strengthened their hold on the number two spot in the market, moving up with WPGC-AM from 7.6 to 8.9 and WPGC-FM from 1.3 to 2.0. WASH-AM slipped from 6.5 to 5.6, WGAY-FM was up from 5.7 to 6.8, WWDC-FM was up from 3.9 to 4.2, WKYS was up from 2.4 to 3.1, WJMD was down from 5.1 to 4.5.

Other gainers were WRC, up from 3.1 to 3.4, and WHFS, doubling from 0.8 to 1.7. WRQX was steady from 3.6 to 3.4, WTOP was off from 3.6 to 3.2, WHUR was down from 5.3 to 4.6.

Baltimore ARB gave WBAL the number one spot, although the station was off three points from the previous survey. WBAL was down from 15.2 to 12.2, WCBM was off from 9.0 to 6.2, WLIF was down from 8.2 to 7.5, and WCAO was off from 6.2 to 5.0. WPOC moved up from 3.7 to 5.1, WIYY jumped from 4.2 to 6.9, WFBR was steady from 4.2 to 4.1, WSID was down from 3.1 to 1.4.



"Another crossover candidate, eh?"

Shaw Calls Flexibility the Key to ABC's FM Future

By NEIL McINTYRE

■ NEW YORK—In recent years the general radio market has witnessed a growing increase in FM listening. What once was a medium sharing AM programming or thought to be good for only beautiful music has developed its own competition in different radio formats.

One of the most successful groups of FM radio stations is ABC, but it wasn't an overnight success. After trying different formats, with and without automated programming, the ABC-FM group settled in on album rock, which through imitators, and similar competitors evolved into the term AOR. What the ABC-FM group did in the early 70s was to format album rock radio, using much of the music played on free-form and progressive stations, but concentrating on a limited number of music cuts.

Allen B. Shaw, president of the ABC-FM stations, was one of the motivators and witnesses to the group's success. The struggle of

testing the audience's music tastes is one that is still going on for Shaw and the people in the ABC organization.

"In 1969 we went live with a free-form approach," he said. "We invested in talent, but the free-form approach didn't improve the ratings, they went down. In the fall of 1971 we did formatted album rock live across the board at every single one of our stations and without exception the rating increased dramatically."

Shaw said this wasn't the first time that formatted album rock radio had been tried by the group, when the ABC-FM stations did it before but it was on automated stations in 1968.

The ABC-FM album rock stations have obtained good shares in most markets. Recently WDAI in Chicago changed from album rock to disco programming because of ratings, and the feeling that a disco format in the Chicago market would be more competitive, than sharing the rating shares with a number of

AOR stations. The ABC-FM group had dropped the album rock programming in 1975 when the group switched formats at KSFJ in San Francisco to black oriented music programming with about 30 percent disco, and at KAUM in Houston recently going contemporary music.

Album rock is at the heart of the ABC-FM group's accomplishments, but this doesn't limit their observations of the music trends. Shaw said, "At KSFJ we put a WBLS type of format in, we didn't call it disco, we recognized what 'BLS was doing in New York meant something, the music mix was disco, plus jazz, and r&b, very similar to 'BLS. With white and black disc jockeys, the ratings started to go up."

Shaw continued about WDAI: "We felt 'DAI was in the same boat as KSFJ was four years ago when we changed; it had worked well for us in San Francisco, and we were aware of what was happening with WKTU and WBLS. We felt we had the opportunity to do something. When the book

came out for Chicago, and said we were nowhere with AOR, we were quick to go with disco. The whole key to the future of our group is going to be flexibility. We just can't stay with a format and expect it always to work, a lot of that has to do with competition."

When asked about the possibilities of the entire ABC-FM group changing to one type of format, Shaw said, "I think that would be a major error to try to
(Continued on page 74)

Kissinger To Address NBC Radio Convention

■ NEW YORK—Dr. Henry A. Kissinger, the former Secretary of State, will address nearly 350 people, representing NBC Radio Network affiliates and NBC management, at the network's affiliates convention in New Orleans, to be held January 21-23. Dr. Kissinger will speak to the assemblage on Tuesday morning.

Kissinger will speak on recent overseas developments.

SHELLY SIEGEL

November 17, 1946—January 17, 1979

His energy and enthusiasm will remain
an inspiration

Macey Lipman Marketing

RECORD WORLD SINGLE PICKS

VAN MORRISON—Warner Bros. 8743



NATALIA (prod. by Morrison) (writer: same) (Essential, BMI) (3:40)

His recent "Wavelength" put him back on the single charts and showed off a new, more commercial side. This follow-up has a smooth beat, punctuated by the long-time artist's inspired jazz/pop vocal power. It should appeal to adults first.

G.Q.—Arista 0388



DISCO NIGHTS (Disco-Freak) (prod. by Simpson-Fleming) (writers: LeBlanc) (G. Q./Arista, ASCAP) (3:46)

The disco genre gives particular attention to new artists and this New York group is one of the strongest entries. The debut disc swings from the opening notes and an almost teenage lead vocal adds interest. Well-placed hand claps drive it along the dance floor or the airwaves.

ELVIN BISHOP—Capricorn 0313



IT'S A FEELING (prod. by Elvin Bishop) (writer: Elvin Bishop) (Crabshaw, ASCAP) (3:05)

The artist's first single in some time is a crafty blend of several musical styles and should insure him fast adds on a number of formats. The mood is light and Bishop's down home vocal delivery adds interest. It's definitely for singing along as it rides up the charts.

LOU RAWLS—Phila. Intl. 3672 (CBS)



SEND IN THE CLOWNS (prod. by J. Faith) (writer: Sondheim) (Revelation/Ritling, ASCAP) (4:42)

The Stephen Sondheim classic gets the ultra-Rawls treatment from his "Live" lp. Recorded on Broadway, Rawls' interpretation is faithful to other versions but features his own unique vocalizing. It's perfect for adult/contemporary playlists.

B.O.S./Pop

THE BRIDES OF FUNKENSTEIN—Atlantic 3556

AMOROUS (prod. by G. Clinton) (writers: Shider-Dunbar-Curtis) (Malbiz, BMI) (3:36)

The Brides' second single, set off by George Clinton's inspired production, has eery vocals and some unique arrangements. The funk complex warrants crossover action.

EDWIN BIRDSONG—Phila. Intl. 3670 (CBS)

PHISS-PHIZZ (prod. by Birdsong) (writer: same) (Rose Tree/Birdsong, ASCAP) (3:31)

Birdsong's total production, including appropriate sound effects, is a disco natural with an out-right hypnotic beat. It's radio active for sure.

THE WONDERLAND BAND—RS 1002

THRILL ME (WITH YOUR SUPER LOVE) (prod. by M. Brown) (writers: Brown-Kaufman) (Dessert Rain/Recino, ASCAP) (3:45)

The slick disco rhythm under somewhat frantic vocals key this new disc, already making impact at the discos. It has all the right ingredients.

GEORGE JACKSON—Muscle Shoals 9801 (TK)

FAST YOUNG LADY (prod. by Johnson-Hawkins) (writers: Jackson-Moore) (Muscle Shoals Sound, BMI) (3:24)

Jackson's new single has a traditional BOS feel but a decidedly disco beat. The arrangements add funk and Jackson's vocals are just right for the message.

GOODY GOODY—Atlantic 3551

IT LOOKS LIKE LOVE (prod. by V. Montana) (writer: same) (Vincent Montana, ASCAP) (3:16)

Their "#1 D.J." was a disco monster last year and Vince Montana's latest contribution to the field is the perfect follow-up. The studio effects are staggering.

WARDELL PIPER—Midsong 1001

CAPTAIN BOOGIE (prod. by Fitch-Cross) (writers: same) (April Summer/Diagonal, BMI) (3:33)

Piper, who sounds a bit like Chaka Khan, debuts on this cooking disco disc. The well-placed hand claps add energy and the story in the lyrics is thoughtful.

MICKEY CARROLL—Siren 460

DISCO JUNKIE (prod. by R.E. Smith) (writer: Carroll) (Cheiron, ASCAP) (3:19)

Carroll's tale of a disco overdose is funky and full-bodied, right for dancing or listening. The arrangements are punchy and perfect.

GAZ—Salsoul 2080 (RCA)

SING SING (prod. by J. Korduletsch) (writers: Baldursson-Bjoerklund-Korduletsch) (pub. not listed) (3:02)

This new European production will no doubt have immediate disco impact. It has strong horn parts, soaring vocal hook and a beat meant for dancin'.

Pop

ANGEL—Casablanca 963

DON'T TAKE YOUR LOVE (prod. by E. Leonetti) (writers: Giuffria-DiMino) (Made in Heaven/Yellow Dog, ASCAP) (3:31)

Electronic instrumentation and a driving rock beat center this disc from the group's new album. Lead vocals are traded and a high harmony hook aims it at Top 40.

JON KEYWORTH—Aspen AP2701 S

LOVE SOMEBODY (prod. by Beau Hill) (writer: L. Stewart) (Cripple Creek, BMI) (3:15)

This member of the Denver Broncos can really wail as this ballad from his lp attests. Some George Harrison-like guitar work underpins a vocal as smooth as some of the catches he made last season.

DUSTY SPRINGFIELD—UA X1255

LIVING WITHOUT YOUR LOVE (prod. by Wolfert) (writers: Wolfert-Nelson) (Songs of Manhattan/Intersong, ASCAP) (3:33)

Springfield's voice is one of the best known in pop music and this new single, under David Wolfert's direction, could put her right back on the Singles Charts.

GABRIEL—Epic/Sweet City 8-50649

OOO WEE BABY (prod. by C. Maduri-B. Richmond) (writer: Butorac) (Bema/Willow Springs, ASCAP) (3:30)

The follow-up to their debut single is a mid-tempo rocker with plenty of pop and MOR potential. An easily remembered harmony hock dominates with a strong sax break for added flavor. The production adds a pure pop polish.

KASEY CISYK—Arista 0387

COME TO ME (prod. by Cortner-Benderoth-Levine) (writers: Gillman-Oppenheimer) (Highest Swan/Slinky Dinky) (3:32)

The lady who first recorded "You Light Up My Life" shows off her expressive soprano once again. It has immediate adult appeal with pop likely to follow.

AC/DC—Atlantic 3553

WHOLE LOTTA ROSIE (prod. by Vanda & Young) (writers: Young-Young-Scott) (E. B. Marks, BMI) (3:28)

The Australian group shows off their persistent power rock form here. It's a thundering Top 40 entry with crowd background as accent. For progressive pop.

ORSA LIA—Infinity 50,004

I NEVER SAID I LOVE YOU (prod. by David-Jordan) (writers: same) (Casa David/Chess, ASCAP) (3:24)

The artist, known for her commercial voice-overs, debuts here under the auspices of Hal David and the combination practically guarantees fast adult action.

TERESA BREWER—Signature 101

SOME SONGS (prod. by F. Jarvis) (writer: Linde) (Combine, BMI) (3:26)

Brewer steps into the disco field with this Dennis Linde tune with delicate instrumentation and the artist's unique vocals standing out. Good for a/c and pop.

Country/Pop

B.J. THOMAS—MCA 40986

WE COULD HAVE BEEN THE CLOSEST OF FRIENDS (prod. by Moman) (writers: Pippin-Slate) (House of Gold, BMI) (2:49)

Thomas' ballad is geared for both country and pop play, driven by his clear distinctive vocals and light mostly acoustic instrumentation.

JUICE NEWTON—Capitol 4679

LET'S KEEP IT THAT WAY (prod. by O. Young) (writers: Putnam-Van Hoy) (Tree, BMI) (3:22)

Nicolette Larson joins Newton on this largely acoustic ballad with a traditional country message and big bright arrangements. It should get pop action.

EMMYLOU HARRIS—Warner Bros. 8732

TOO FAR GONE (prod. by B. Ahern) (writer: Sherrill) (Al Gallico, BMI) (3:28)

Harris is more well-known in country than pop right now but this lilting new ballad should get fast a/c adds as well. There's a heart-break in the lyric.

MOE BANDY—Col 3-10889

IT'S A CHEATING SITUATION (prod. by R. Baker) (writers: Putnam-Throckmorton) (Tree, BMI) (2:39)

Bandy's country roots are clearly displayed here but his baritone delivery, with female accompaniment, could find interest at the pop level as well.

BEST SONG
"LAST DANCE"

from
"THANK GOD IT'S FRIDAY"

As performed by
DONNA SUMMER

Music and Lyrics by
PAUL JABARA

GOLDEN GLOBE NOMINEE - Best Song

GRAMMY NOMINEE - Best Rhythm and
Blues Song / Best Rhythm and Blues
Performance - Female



A Division of Columbia Pictures Industries, Inc.

JOE SAMPLE

CARMEL



Another
musical
landscape
from the
creator of
"Rainbow
Seeker"

AA-1050

ON ABC RECORDS
AND GFT TAPES

Carmel By The Sea

A spectacular greeting of the land and sea, erupts into one of the definitive parallels of human and environmental life. She reflects the joys and tragedies of life through her evolving persona.

She's a thousand love songs in one. She's as beautiful as a thousand women a thousand nights and a thousand old folks. She's a symphony of life. Here's a song for Carmel and her sisters throughout the world.



AA-1126

Joe Sample



CORDS
DELIVER

Record World Singles



JANUARY 27, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)

| JAN. 27 | JAN. 20 | | WKS. ON CHART |
|---------|---------|---|---------------|
| 1 | 1 | LE FREAK CHIC Atlantic 3519 (6th Week) | 14 |
| 2 | 2 | YMCA VILLAGE PEOPLE/Casablanca 945 | 15 |
| 3 | 3 | TOO MUCH HEAVEN BEE GEES/RSO 913 | 11 |
| 4 | 4 | MY LIFE BILLY JOEL/Columbia 3 10853 | 13 |
| 5 | 6 | SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854 | 11 |
| 6 | 13 | FIRE POINTER SISTERS/Planet 45901 (Elektra/Asylum) | 11 |
| 7 | 14 | A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/MCA 40975 | 10 |
| 8 | 8 | EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002 | 11 |
| 9 | 10 | GOT TO BE REAL CHERYL LYNN/Columbia 3 10808 | 12 |
| 10 | 12 | LOTTA LOVE NICOLETTE LARSON/Warner Bros. 8664 | 10 |
| 11 | 11 | WE'VE GOT TONITE BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653 | 13 |
| 12 | 5 | HOLD THE LINE TOTO/Columbia 3 10830 | 17 |
| 13 | 18 | DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724 | 7 |
| 14 | 7 | SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621 | 20 |
| 15 | 9 | OUR LOVE (DON'T THROW IT ALL AWAY) ANDY GIBB/ RSO 911 | 16 |
| 16 | 21 | SHAKE IT IAN MATTHEWS/Mushroom 7039 | 10 |
| 17 | 20 | NEW YORK GROOVE ACE FREHLEY/Casablanca 941 | 15 |
| 18 | 19 | LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield 8712 (WB) | 12 |
| 19 | 23 | SOMEWHERE IN THE NIGHT BARRY MANILOW/Arista 0382 | 7 |
| 20 | 16 | YOU DON'T BRING ME FLOWERS BARBRA STREISAND & NEIL DIAMOND/Columbia 3 10840 | 14 |
| 21 | 25 | SOUL MAN BLUES BROTHERS/Atlantic 3545 | 8 |
| 22 | 17 | I LOVE THE NIGHT LIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14483 | 28 |
| 23 | 27 | DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373 | 11 |
| 24 | 24 | DON'T HOLD BACK CHANSON/Ariola 7717 | 12 |
| 25 | 28 | I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Bros. 403 (Atl) | 13 |
| 26 | 32 | SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514 | 7 |
| 27 | 30 | HOME AND DRY GERRY RAFFERTY/United Artists 1266 | 8 |
| 28 | 15 | OOH BABY BABY LINDA RONSTADT/Asylum 45546 | 12 |
| 29 | 47 | I WILL SURVIVE GLORIA GAYNOR/Polydor 14508 | 5 |
| 30 | 33 | NO TELL LOVER CHICAGO/Columbia 3 10879 | 6 |
| 31 | 34 | SHATTERED ROLLING STONES/Rolling Stones 19310 (Atl) | 7 |
| 32 | 38 | DANCIN' SHOES NIGEL OLSSON/Bang 740 | 7 |
| 33 | 35 | TAKE ME TO THE RIVER TALKING HEADS/Sire 1032 (WB) | 9 |
| 34 | 37 | THE GAMBLER KENNY ROGERS/United Artists 1250 | 10 |
| 35 | 53 | HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959 | 3 |
| 36 | 45 | BLUE MORNING, BLUE DAY FOREIGNER/Atlantic 3543 | 6 |
| 37 | 22 | PROMISES ERIC CLAPTON & HIS BAND/RSO 910 | 15 |
| 38 | 26 | MAC ARTHUR PARK DONNA SUMMER/Casablanca 939 | 21 |
| 39 | 31 | HOW YOU GONNA SEE ME NOW ALICE COOPER/ Warner Bros. 8695 | 15 |
| 40 | 29 | SWEET LIFE PAUL DAVIS/Bang 738 | 25 |
| 41 | 54 | EVERY TIME I THINK OF YOU THE BABYS/Chrysalis 2279 | 5 |
| 42 | 49 | WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK) | 9 |
| 43 | 40 | INSTANT REPLAY DAN HARTMAN/Blue Sky 2772 (CBS) | 16 |
| 44 | 36 | A MAN I'LL NEVER BE BOSTON/Epic 8 50638 | 11 |
| 45 | 46 | ONE LAST KISS THE J. GEILS BAND/EMI-America 8007 | 11 |
| 46 | 48 | I DON'T WANNA LOSE YOU DARYL HALL & JOHN OATES/ RCA 11424 | 7 |
| 47 | 39 | TIME PASSAGES AL STEWART/Arista 0362 | 17 |
| 48 | 55 | I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386 | 8 |
| 49 | 51 | YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEATLOAF/Epic/Cleveland Intl. 8 50634 | 11 |
| 50 | 44 | STRANGE WAY FIREFALL/Atlantic 3518 | 18 |
| 51 | 50 | RADIOACTIVE GENE SIMMONS/Casablanca 951 | 9 |



| | | | |
|----|----|--|----|
| 52 | 41 | I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683 | 17 |
| 53 | 56 | BABY I'M BURNIN' DOLLY PARTON/RCA 11420 | 5 |

CHARTMAKER OF THE WEEK

| | | | |
|----|---|--|---|
| 54 | — | WHAT A FOOL BELIEVES DOOBIE BROTHERS Warner Bros. 8725 | 1 |
|----|---|--|---|



| | | | |
|-----|-----|---|----|
| 55 | 60 | YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600 | 7 |
| 56 | 64 | GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA) | 9 |
| 57 | 61 | YOU NEED A WOMAN TONIGHT CAPTAIN & TENNILLE/ A&M 2106 | 6 |
| 58 | 43 | PART-TIME LOVE ELTON JOHN/MCA 40973 | 13 |
| 59 | 65 | DANCING IN THE CITY MARSHALL HAIN/Harvest 4648 (Capitol) | 6 |
| 60 | 62 | ANIMAL HOUSE STEPHEN BISHOP/ABC 12435 | 7 |
| 61 | 66 | YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846 | 5 |
| 62 | 68 | A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY) THE RAES/ A&M 2091 | 10 |
| 63 | 69 | TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA) | 8 |
| 64 | 74 | SING FOR THE DAY STYX/A&M 2110 | 2 |
| 65 | 78 | LADY LITTLE RIVER BAND/Harvest 4667 (Capitol) | 3 |
| 66 | 72 | WHO DO YA LOVE KC & THE SUNSHINE BAND/TK 1031 | 7 |
| 67 | 77 | CRAZY LOVE POCO/ABC 12439 | 3 |
| 68 | 76 | STORMY SANTANA/Columbia 3 10873 | 3 |
| 69 | 70 | YOU THRILL ME EXILE/Warner/Curb 8711 | 8 |
| 70 | 82 | I JUST FALL IN LOVE AGAIN ANNE MURRAY/Capitol 4676 | 2 |
| 71 | — | SONG ON THE RADIO AL STEWART/Arista 0389 | 1 |
| 72 | 79 | BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA) | 3 |
| 73 | 81 | THEME FROM SUPERMAN JOHN WILLIAMS/Warner Bros. 8729 | 2 |
| 74 | — | FOREVER IN BLUE JEANS NEIL DIAMOND/Columbia 3 10897 | 1 |
| 75 | 84 | I GO TO RIO PABLO CRUISE/A&M 2112 | 3 |
| 76 | — | GOODBYE, I LOVE YOU FIREFALL/Atlantic 3544 | 1 |
| 77 | — | LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069 | 1 |
| 78 | — | CHASE GIORGIO MORODER/Casablanca 956 | 1 |
| 79 | 89 | SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/ Epic 8 50656 | 2 |
| 80 | 80 | FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451 | 5 |
| 81 | 88 | LONELY WIND KANSAS/Kirshner 8 4280 (CBS) | 2 |
| 82 | — | POP, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER/Motown 1445 | 1 |
| 83 | — | YOU CAN DO IT DOBIE GRAY/Infinity 50003 | 1 |
| 84 | — | HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647 | 1 |
| 85 | 87 | NOT FADE AWAY TANYA TUCKER/MCA 40976 | 5 |
| 86 | — | MUSIC BOX DANCING FRANK MILLS/Polydor 14517 | 1 |
| 87 | — | OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT) | 1 |
| 88 | 98 | FOR YOU AND I 10cc/Polydor 14528 | 2 |
| 89 | — | MAYBE I'M A FOOL EDDIE MONEY/Columbia 3 10900 | 1 |
| 90 | — | CONTACT EDWIN STARR/20th Century Fox 2396 (RCA) | 1 |
| 91 | 92 | FANTASY LOVE AFFAIR PETER BROWN/Drive 6274 (TK) | 3 |
| 92 | 86 | J'M SO INTO YOU PEABO BRYSON/Capitol 4656 | 6 |
| 93 | 94 | EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/ Elektra 45554 | 2 |
| 94 | 95 | LOVE VIBRATION JOE SIMON/Spring 190 (Polydor) | 2 |
| 95 | 99 | SUPERMAN HERBIE MANN/Atlantic 3547 | 2 |
| 96 | 97 | NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658 | 2 |
| 97 | 100 | THIS MOMENT IN TIME ENGELBERT HUMPERDINCK/ Epic 8 50632 | 2 |
| 98 | 90 | AQUA BOOGIE PARLIAMENT/Casablanca 950 | 5 |
| 99 | — | SILVER LINING PLAYER/RSO 914 | 1 |
| 100 | 85 | NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB) | 6 |

PRODUCERS AND PUBLISHERS ON PAGE 42



Record World Album Airplay

All listings from key progressive stations around the country are in descending order except where otherwise noted.

JANUARY 27, 1979

FLASHMAKER



LIFE FOR THE TAKING
EDDIE MONEY
Col

MOST ADDED:

- LIFE FOR THE TAKING**—Eddie Money—Col (19)
- ARMED FORCES**—Elvis Costello—Col (17)
- NO ESCAPE**—Mark Tanner—Elektra (11)
- MIRROR STARS**—Fabulous Poodles—Epic (10)
- HEAD FIRST**—The Babys—Chrysalis (9)
- NO MEAN CITY**—Nazareth—A&M (8)
- BREATHLESS**—Camel—Arista (7)
- STRANGERS IN THE NIGHT**—UFO—Chrysalis (7)
- HEAD EAST LIVE**—A&M (6)
- DESMOND CHILD & ROUGE**—Capitol (5)

WNEW-FM/NEW YORK

- ADDS:**
- BIRTH COMES TO US ALL**—Good Rats—Passport
 - DESMOND CHILD & ROUGE**—Capitol
 - HEAD FIRST**—The Babys—Chrysalis
 - HOME MADE SONGS**—Tracy Nelson—Flying Fish
 - MUSIC FOR 18 MUSICIANS**—Steve Reich—ECM
 - NO ESCAPE**—Mark Tanner—Elektra
 - NO MEAN CITY**—Nazareth—A&M

HEAVY ACTION (airplay in descending order):

- ARMED FORCES**—Elvis Costello—Col
- LIFE FOR THE TAKING**—Eddie Money—Col
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- DARKNESS ON THE EDGE OF TOWN**—Bruce Springsteen—Col
- DIRE STRAITS**—WB
- SOME GIRLS**—Rolling Stones—Rolling Stones
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- EXCITABLE BOY**—Warren Zevon—Asylum
- MOVE IT ON OVER**—George Thorogood—Rounder

WBCN-FM/BOSTON

- ADDS:**
- GET DOWN**—Gene Chandler—20th Century Fox
 - ON THE ROAD AGAIN**—Tom & Jerry's Rockets—RCA

HEAVY ACTION (airplay in descending order):

- ARMED FORCES**—Elvis Costello—Col
- STATELESS**—Lene Lovich—Stiff (import)
- BONNIE POINTER**—Motown
- OUTLANDOS D'AMOUR**—The Police—A&M (import)
- SANCTUARY**—J Geils—EMI—America
- MOVE IT ON OVER**—George Thorogood—Rounder
- LIFE FOR THE TAKING**—Eddie Money—Col
- FROM THE INSIDE**—Alice Cooper—WB
- GIVE EM ENOUGH ROPE**—The Clash—Epic
- HEARTS OF STONE**—Southside Johnny—Epic

WLIR-FM/LONG ISLAND

- ADDS:**
- A TONIC FOR THE TROOP**—Boomtown Rats—Phonogram (import)
 - BIRTH COMES TO US ALL**—Good Rats—Passport
 - BREATHLESS**—Camel—Arista
 - DESMOND CHILD & ROUGE**—Capitol
 - EXCUSEZ MOI MON CHERIE** (single)—Blues Brothers—Atlantic
 - FOOTBALL CARD** (single)—Glen Sutton—Mercury
 - HIGH & INSIDE**—The Yankees—Big Sound
 - INSIDE STORY**—Robben Ford—Elektra
 - NO ESCAPE**—Mark Tanner—Elektra
 - FROM TOKYO TO YOU**—Cheap Trick—Epic

HEAVY ACTION (airplay in descending order):

- LIFE FOR THE TAKING**—Eddie Money—Col
- SHAKEDOWN STREET**—Grateful Dead—Arista
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- BIRTH COMES TO US ALL**—Good Rats—Passport
- ARMED FORCES**—Elvis Costello—Col
- MOVE IT ON OVER**—George Thorogood—Rounder
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- SOME GIRLS**—Rolling Stones—Rolling Stones
- PETER GABRIEL**—Atlantic
- BACKLESS**—Eric Clapton—RSO

WBAB-FM/LONG ISLAND

- ADDS:**
- MAYBE THE GOOD GUYS**
GONNA WIN—Andy Mendelson—Arista
 - ARMED FORCES**—Elvis Costello—Col
 - BALLROOM STREETS**—Melanie—Tomato
 - BIRTH COMES TO US ALL**—Good Rats—Passport
 - BREATHLESS**—Camel—Arista
 - HEAD EAST LIVE**—A&M
 - HIGH & INSIDE**—The Yankees—Big Sound
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - NO ESCAPE**—Mark Tanner—Elektra
 - TRILLION**—Epic

HEAVY ACTION (airplay in descending order):

- 52ND STREET**—Billy Joel—Col
- DIRE STRAITS**—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic

- LIFE FOR THE TAKING**—Eddie Money—Col
- ARMED FORCES**—Elvis Costello—Col
- TOTO**—Col
- SHAKEDOWN STREET**—Grateful Dead—Arista
- LEGEND**—Poco—ABC
- BACKLESS**—Eric Clapton—RSO
- BLONDES HAVE MORE FUN**—Rod Stewart—WB

WAAF-FM/WORCESTER

- ADDS:**
- STRICTLY MAX DEMIAN**—RCA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - BACKLESS**—Eric Clapton—RSO
 - ARMED FORCES**—Elvis Costello—Col
 - DIRE STRAITS**—WB
 - SANCTUARY**—J Geils—EMI—America
 - 52ND STREET**—Billy Joel—Col
 - BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - STEALIN' HOME**—Ian Matthews—Mushroom
 - TOTO**—Col

WBLM-FM/MAINE

- HEAVY ACTION (airplay in descending order):**
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - DIRE STRAITS**—WB
 - ENERGY**—Pointer Sisters—Planet
 - DON'T LOOK BACK**—Boston—Epic
 - THE CARS**—Elektra
 - SANCTUARY**—J Geils—EMI—America
 - 52ND STREET**—Billy Joel—Col
 - PLAYIN' TO WIN**—The Outlaws—Arista
 - JAZZ**—Queen—Elektra
 - THE BLEND**—MCA

WCMF-FM/ROCHESTER

- ADDS:**
- AIR SPECIAL**—Brownsville—Epic
 - ARMED FORCES**—Elvis Costello—Col
 - HEAD FIRST**—The Babys—Chrysalis
 - LIFE FOR THE TAKING**—Eddie Money—Col
 - MIRROR STARS**—Fabulous Poodles—Epic

HEAVY ACTION (airplay, sales, phones in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- DIRE STRAITS**—WB
- DOG & BUTTERFLY**—Heart—Portrait
- 52ND STREET**—Billy Joel—Col
- LEGEND**—Poco—ABC
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- JAZZ**—Queen—Elektra
- MORE SONGS ABOUT BUILDINGS**—Talking Heads—Sire
- NICOLETTE**—Nicolette Larson—WB

WIOQ-FM/PHILADELPHIA

- ADDS:**
- MAYBE THE GOOD GUYS**
GONNA WIN—Andy Mendelson—Arista
 - BALLROOM STREETS**—Melanie—Tomato

- BREATHLESS**—Camel—Arista
- HEAD EAST LIVE**—A&M
- NO ESCAPE**—Mark Tanner—Elektra
- RAT TRAP** (aor sampler)—Boomtown Rats—Col

HEAVY ACTION (airplay, sales, phones in descending order):

- LIFE FOR THE TAKING**—Eddie Money—Col
- DIRE STRAITS**—WB
- ARMED FORCES**—Elvis Costello—Col
- MINUTE BY MINUTE**—Doobie Brothers—WB
- THE CARS**—Elektra
- 52ND STREET**—Billy Joel—Col
- SOME GIRLS**—Rolling Stones—Rolling Stones
- JAZZ**—Queen—Elektra
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
- CLOSE PERSONAL FRIENDS**—Robert Johnson—Infinity

WHFS-FM/WASHINGTON, D.C.

- ADDS:**
- BIRTH COMES TO US ALL**—Good Rats—Passport
 - INSIDE STORY**—Robben Ford—Elektra
 - NIGHTINGALE**—Gilberto Gil—Elektra
 - NO ESCAPE**—Mark Tanner—Elektra
 - OUTLANDOS D'AMOUR**—The Police—A&M (import)
 - STAR** (single)—David Bowie—RCA
 - WEAVINGS**—Charles Lloyd—Pacific Arts

HEAVY ACTION (airplay in descending order):

- DIRE STRAITS**—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- BUSH DOCTOR**—Peter Tosh—Rolling Stones
- ARMED FORCES**—Elvis Costello—Col
- MY OWN HOUSE**—David Bromberg—Fantasy
- MINUTE BY MINUTE**—Doobie Brothers—WB
- SHAKEDOWN STREET**—Grateful Dead—Arista
- SANCTUARY**—J Geils—EMI—America
- BABYLON BY BUS**—Bob Marley—Island
- JUPPANESE**—Mickey Jupp—Stiff (import)

WQDR-FM/RALEIGH

- ADDS:**
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - DESIRE WIRE**—Cindy Bullens—UA
 - DESMOND CHILD & ROUGE**—Capitol
 - HEAD FIRST**—The Babys—Chrysalis
 - LEGEND**—Poco—ABC

HEAVY ACTION:

- BEST OF EARTH, WIND & FIRE**—ARC/Col
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- BUSH DOCTOR**—Peter Tosh—Rolling Stones
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- 52ND STREET**—Billy Joel—Col
- ENERGY**—Pointer Sisters—Planet
- HEAD FIRST**—The Babys—Chrysalis
- NICOLETTE**—Nicolette Larson—WB
- STEALIN' HOME**—Ian Matthews—Mushroom

- STRANGER IN TOWN**—Bob Seger—Capitol

ZETA 7-FM/ORLANDO

- ADDS:**
- ARMED FORCES**—Elvis Costello—Col
 - GREATEST HITS**—National Lampoon—Visa
 - HEAD FIRST**—The Babys—Chrysalis
 - LIFE FOR THE TAKING**—Eddie Money—Col

HEAVY ACTION (airplay, sales, phones in descending order):

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- DIRE STRAITS**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- 52ND STREET**—Billy Joel—Col
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- TOTO**—Col
- LIFE FOR THE TAKING**—Eddie Money—Col
- NICOLETTE**—Nicolette Larson—WB
- LEGEND**—Poco—ABC
- MISPLACED IDEALS**—Sad Cafe—A&M

ZETA 4-FM/MIAMI

- ADDS:**
- LIFE FOR THE TAKING**—Eddie Money—Col
 - MIRROR STARS**—Fabulous Poodles—Epic
 - NO MEAN CITY**—Nazareth—A&M
 - THE BLEND**—MCA
 - VIS-A-VIS**—Fotomaker—Atlantic

HEAVY ACTION (airplay, sales, phones in descending order):

- SHAKEDOWN STREET**—Grateful Dead—Arista
- LOVE BEACH**—Emerson Lake & Palmer—Atlantic
- TOTO**—Col
- SANCTUARY**—J Geils—EMI—America
- MINUTE BY MINUTE**—Doobie Brothers—WB
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- JAZZ**—Queen—Elektra
- DIRE STRAITS**—WB
- LEGEND**—Poco—ABC

WMMS-FM/CLEVELAND

- ADDS:**
- BABYLON BY BUS**—Bob Marley—Island
 - BLACK NOISE**—FM—Visa
 - MIRROR STARS**—Fabulous Poodles—Epic
 - NO ESCAPE**—Mark Tanner—Elektra
 - SINFUL**—Angel—Casablanca
 - STRANGERS IN THE NIGHT**—UFO—Chrysalis

HEAVY ACTION (airplay, sales in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- 52ND STREET**—Billy Joel—Col
- TOTO**—Col
- BACK TO THE BARS**—Todd Rundgren—Bearsville
- THE CARS**—Elektra
- DOG & BUTTERFLY**—Heart—Portrait
- SANCTUARY**—J Geils—EMI—America
- JAZZ**—Queen—Elektra
- HEARTS OF STONE**—Southside Johnny—Epic

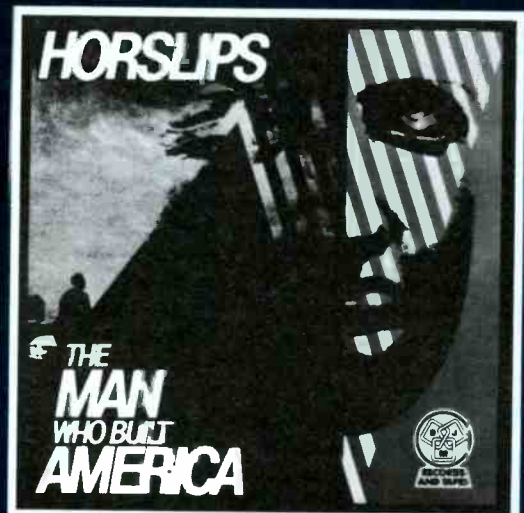


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Produced by Steve Katz



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Management: Michael Deeny; Booking: William Morris.

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Record World Album Airplay

All listings from key progressive stations around the country are in descending order except where otherwise noted.

JANUARY 27, 1979

TOP AIRPLAY



BRIEFCASE FULL OF BLUES
BLUES BROTHERS
Atlantic

MOST AIRPLAY:

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic (35)
- BLONDES HAVE MORE FUN**—Rod Stewart—WB (30)
- 52ND STREET**—Billy Joel—Col (29)
- DIRE STRAITS**—WB (25)
- MINUTE BY MINUTE**—Doobie Brothers—WB (23)
- TOTO**—Col (19)
- SANCTUARY**—J Geils—EMI—America (16)
- BACKLESS**—Eric Clapton—RSO (16)
- JAZZ**—Queen—Elektra (15)
- SHAKEDOWN STREET**—Grateful Dead—Arista (12)

WABX-FM/DETROIT

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- CALL OUT MY NAME** (single)—Zwo—EMI—America
- LIVE HEAD EAST**—A&M
- NO ESCAPE**—Mark Tanner—Elektra
- NO MEAN CITY**—Nazareth—A&M

HEAVY ACTION (airplay, sales in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- SANCTUARY**—J Geils—EMI—America
- THE CARS**—Elektra
- 52ND STREET**—Billy Joel—Col
- TOTO**—Col
- PIECES OF EIGHT**—Styx—A&M
- JAZZ**—Queen—Elektra
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- DIRE STRAITS**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB

WWW-FM/DETROIT

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- LIFE FOR THE TAKING**—Eddie Money—Col

HEAVY ACTION (airplay, sales in descending order):

- THE CARS**—Elektra
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- 52ND STREET**—Billy Joel—Col

- PIECES OF EIGHT**—Styx—A&M
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- SANCTUARY**—J Geils—EMI—America
- JAZZ**—Queen—Elektra
- SOME GIRLS**—Rolling Stones—Rolling Stones
- STRANGER IN TOWN**—Bob Seger—Capitol
- TOTO**—Col

WXRT-FM/CHICAGO

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- LIFE FOR THE TAKING**—Eddie Money—Col
- 30 SECONDS OF SCHAUMBURG**—Pezband—Passport

HEAVY ACTION (airplay in descending order):

- 52ND STREET**—Billy Joel—Col
- TIME PASSAGES**—Al Stewart—Arista
- WAVELENGTH**—Van Morrison—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- COMES A TIME**—Neil Young—Reprise
- BACKLESS**—Eric Clapton—RSO
- DIRE STRAITS**—WB
- WHO ARE YOU**—The Who—MCA
- BLACK NOISE**—FM—Visa
- K-SCOPE**—Phil Manzanera—Polydor

KSHE-FM/ST. LOUIS

ADDS:

- HEAD EAST LIVE**—A&M
- K-SCOPE**—Phil Manzanera—Polydor
- NO ESCAPE**—Mark Tanner—Elektra
- NO MEAN CITY**—Nazareth—A&M
- STRANGERS IN THE NIGHT**—UFO—Chrysalis

HEAVY ACTION (airplay in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- JAZZ**—Queen—Elektra
- MINUTE BY MINUTE**—Doobie Brothers—WB
- TOTO**—Col
- I RESERVE THE RIGHT**—Stillwater—Capricorn
- PARTNERS IN CRIME**—Bandit—Ariola
- LIFE FOR THE TAKING**—Eddie Money—Col
- TORMATO**—Yes—Atlantic
- DON'T LOOK BACK**—Boston—Epic
- TREVOR RABIN**—Chrysalis

WZMF-FM/MILWAUKEE

ADDS:

- ABOVE & BEYOND**—Sunblind Lion—Homegrown
- BALLROOM STREETS**—Melanie—Tomato
- BREATHLESS**—Camel—Arista
- FINAL GLANCE**—April Wine—Capitol
- HEAD EAST LIVE**—A&M
- MAN WHO BUILT AMERICA**—Horslips—DJM

- STRANGERS IN THE NIGHT**—UFO—Chrysalis
- TRILLION**—Epic

HEAVY ACTION (airplay, sales, phones in descending order):

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- TOTO**—Col
- 52ND STREET**—Billy Joel—Col
- ARMED FORCES**—Elvis Costello—Col
- LIFE OF THE TAKING**—Eddie Money—Col
- BACKLESS**—Eric Clapton—RSO
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- DIRE STRAITS**—WB
- SHAKEDOWN STREET**—Grateful Dead—Arista
- HEARTS OF STONE**—Southside Johnny—Epic

KQRS-FM/MINNEAPOLIS

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- BLACK NOISE**—FM—Visa
- HOME & DRY** (single)—Gerry Rafferty—UA
- MIRROR STARS**—Fabulous Poodles—Epic
- SEPTEMBER** (single)—Earth Wind & Fire—ARC/Col

HEAVY ACTION (airplay in descending order):

- DIRE STRAITS**—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- TOTO**—Col
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- BACKLESS**—Eric Clapton—RSO
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- 52ND STREET**—Billy Joel—Col
- PIECES OF EIGHT**—Styx—A&M
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- ELAN**—Firefall—Atlantic

KZEW-FM/DALLAS

ADDS:

- DADDY DADDY** (single)—Romeos—Castle
- DESMOND CHILD & ROUGE**—Capitol
- MIRROR STARS**—Fabulous Poodles—Epic
- NO ESCAPE**—Mark Tanner—Elektra
- NO MEAN CITY**—Nazareth—A&M

HEAVY ACTION (airplay in descending order):

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- MINUTE BY MINUTE**—Doobie Brothers—WB
- SANCTUARY**—J Geils—EMI—America
- LEGEND**—Poco—ABC
- TOTO**—Col
- ELAN**—Firefall—Atlantic
- ON THE EDGE**—Sea Level—Capricorn
- JAZZ**—Queen—Elektra
- BACKLESS**—Eric Clapton—RSO

KBPI-FM/DENVER

ADDS:

- EVERY TIME I THINK OF YOU** (single)—The Babys—Chrysalis

HEAVY ACTION (airplay, sales, phones in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- 52ND STREET**—Billy Joel—Col
- BACKLESS**—Eric Clapton—RSO
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- TOTO**—Col
- NICOLETTE**—Nicolette Larson—WB
- HOT STREETS**—Chicago—Col
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- ENERGY**—Pointer Sisters—Planet
- ELAN**—Firefall—Atlantic

KNAC-FM/LONG BEACH

ADDS:

- NO MEAN CITY**—Nazareth—A&M
- STRANGERS IN THE NIGHT**—UFO—Chrysalis

HEAVY ACTION (airplay, sales in descending order):

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- FROM TOKYO TO YOU**—Cheap Trick—Epic
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- MOVE IT ON OVER**—George Thorogood—Rounder
- JAZZ**—Queen—Elektra
- TOTO**—Col
- PIECES OF EIGHT**—Styx—A&M
- ARMED FORCES**—Elvis Costello—Col
- 52ND STREET**—Billy Joel—Col
- LIFE FOR THE TAKING**—Eddie Money—Col

KWST-FM/LOS ANGELES

ADDS:

- AN AMERICAN PRAYER**—Jim Morrison/The Doors—Elektra
- NO MEAN CITY**—Nazareth—A&M

HEAVY ACTION (airplay in descending order):

- 52ND STREET**—Billy Joel—Col
- BACKLESS**—Eric Clapton—RSO
- MINUTE BY MINUTE**—Doobie Brothers—WB
- TOTO**—Col
- BACK TO EARTH**—Cat Stevens—A&M
- LEGEND**—Poco—ABC
- DIRE STRAITS**—WB
- STEALIN HOME**—Ian Matthews—Mushroom
- SANCTUARY**—J Geils—EMI—America

KOME-FM/SAN JOSE

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- LIFE FOR THE TAKING**—Eddie Money—Col

HEAVY ACTION (airplay in descending order):

- IF YOU WANT BLOOD**—AC/DC—Atlantic
- LIVE BOOTLEG**—Aerosmith—Col
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- BACKLESS**—Eric Clapton—RSO
- DIRE STRAITS**—WB
- SANCTUARY**—J Geils—EMI—America
- SHAKEDOWN STREET**—Grateful Dead—Arista

- 52ND STREET**—Billy Joel—Col
- JAZZ**—Queen—Elektra
- BLONDES HAVE MORE FUN**—Rod Stewart—WB

KSAN-FM/SAN FRANCISCO

ADDS:

- HIT ME** (single)—Ian Dury—Stiff (import)
- MIRROR STARS**—Fabulous Poodles—Epic
- STRANGERS IN THE NIGHT**—UFO—Chrysalis

HEAVY ACTION:

- BACK TO THE BARS**—Todd Rundgren—Bearsville
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- HEARTS OF STONE**—Southside Johnny—Epic
- MINUTE BY MINUTE**—Doobie Brothers—Atlantic
- PARALLEL LINES**—Blondie—Chrysalis
- SANCTUARY**—J Geils—EMI—America
- SHAKEDOWN STREET**—Grateful Dead—Arista
- SOME GIRLS**—Rolling Stones—Rolling Stones
- TO THE LIMIT**—Joan Armatrading—A&M
- WHO ARE YOU**—The Who—MCA

KZEL-FM/EUGENE

ADDS:

- ARMED FORCES**—Elvis Costello—Col
- BREATHLESS**—Camel—Arista
- GROSSMAN & RENBOURN**—Kicking Mule
- HEAD EAST LIVE**—A&M
- HIGH & INSIDE**—The Yankees—Big Sound
- LIFE FOR THE TAKING**—Eddie Money—Col
- NOTHING IS SACRED**—The Godz—Casablanca
- NO MEAN CITY**—Nazareth—A&M
- STRANGERS IN THE NIGHT**—UFO—Chrysalis
- STRICTLY MAX DEMIAN**—RCA

HEAVY ACTION (airplay, sales, phones in descending order):

- SANCTUARY**—J Geils—EMI—America
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- LEGEND**—Poco—ABC
- NICOLETTE**—Nicolette Larson—WB
- DIRE STRAITS**—WB
- 52ND STREET**—Billy Joel—Col
- LOVE BEACH**—Emerson Lake & Palmer—Atlantic
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- HEAD FIRST**—The Babys—Chrysalis
- MINUTE BY MINUTE**—Doobie Brothers—WB

42 stations reporting this week. In addition to those printed are:

- WCOZ-FM WQSR-FM KLOL-FM
- WOUR-FM WKDF-FM KGB-FM
- WPLR-FM WQFM-FM KAWY-FM
- WSAN-AM CHUM-FM KZAM-FM
- WKLS-FM KFML-AM KHFI-FM
- ZETA 7-FM

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Produced by Larry Cox
and Jefferson Starship
Manager: Bill Thompson

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RECORDS

Manufactured and distributed by RCA Records

Richards Benefit Still Not Set; Objections May Block March Date

By NOE GOLDWASSER

■ NEW YORK — The proposed Keith Richards benefit for the blind, ordered by Canadian trial judge Lloyd Graburn as atonement for Richards' alleged drug infractions in that country, has generated much conjecture, many rumors about a concert date, but no official word from Richards or Rolling Stones Records as to the date or personnel for the concert.

A spokesman for Peter Rudge's Sir Productions (Stones tour management) did say, however, that Rudge had been conferring with Rolling Stones personnel, and that an announcement would be forthcoming from Sir this week.

"A lot of people have been asking about this," said the Sir exec last week, "but we can't say anything official except that there will be a concert in Canada with Keith Richards and somebody. Whether it's Keith and Mick, or Keith and the Stones, or Peter Tosh's band or anybody else is still up in the air—pure conjecture."

A check with the only logical venue that has been bandied about in Richards concert rumors—the Maple Leaf Gardens in Toronto—shows that no promoter has been set, no ticket arrangements have been made and no date has been decided on, although Paul Wasserman, who

does publicity for the Stones, has estimated the concert date as "the last week in March or the first week in April." A WEA-Canada spokesman confirmed that the only word his department had was that "the concert is in March, that's all they've said."

Canadian federal prosecutor John Scollin may have put a crimp in concert plans when he won an extension on the government's right to appeal Judge Graburn's decision until May 31. Public opinion is mixed on the leniency of Richards' sentence.

As for the blind people of Canada, in whose benefit the concert was ordered, there are also mixed feelings. A blind people's splinter organization, Booster, had issued a statement which questioned the government's right to order a benefit for them by Richards, saying in essence that no one had ever asked them if they wanted Richards to sing for them.

A spokesman for the Canadian National Institute for the Blind (Judge Graburn ordered the concert with this organization specifically in mind) said phone calls to his office indicate a wide range of opinions from blind people, but "the majority of people say, 'isn't this great? How do I get tickets?' My understanding of the

(Continued on page 77)

Kris & Rita at The Line



A&M staffers greeted Rita Coolidge backstage at her recent sold-out performance at the Bottom Line. Pictured (from left) are: Richie Gallo, A&M Records New York marketing coordinator; Rich Totoian, A&M Records national FM promotion director; Rita Coolidge; Rick Stone, A&M Records New York promotion director; and Michael Leon, A&M Records' east coast operations director.

Snowstorms Hurt Midwest Retailers

By MIKE FALCON

■ LOS ANGELES—The unusually severe cold spell which has hung over the midwest since the beginning of the year, coupled with heavy snows, has brought a marked decrease in retail record sales in the areas affected by the hazardous conditions.

Exact percentages of sales decline can be somewhat misleading, due to the fact that free-standing stores and streetfront stores have been hurt more than most mall locations, but it is readily apparent that sales are down. And although mall locations have traditionally fared somewhat better during storm

times than free-standing stores, some malls have closed entirely during the bad weather, according to at least one major chain executive.

"The trucking firms are really hurting us," said Fred Michaels, lp buyer for Chicago's Sounds Unlimited one-stop. "There were no deliveries, and then when we finally had some clear skies (Wednesday) all the deliveries came at once, which upsets all the internal systems we have organized."

"Many of our stores have been hard hit by the storms," said Jim Bonk, executive vice president of Stark Records. "The degree of decrease depends on the individual stores, but it's apparent that St. Louis, areas of Ohio and the Carolinas were hit badly by the weather conditions. Some stores are 10 to 15 percent down, although we're getting good marks from our southern locations as a whole. Indianapolis and most of Michigan are bad, though, and our free-standing stores have been hurt more than our mall locations. To make matters worse, there's nothing selling like 'Saturday Night Fever' was last year at this time. The only break I can think of is that when they release kids from school, they sometimes come into our stores. But I don't think you ever make up those sales that you lost."

Jim Rose, general manager of Chicago's Rose Records, agreed with Bonk's analysis. "That business is never made up," said Rose, "but we're trying to compensate for the bad weather by extending our all-label sales a few days, hoping that the weather will lighten up somewhat. Compared to Christmas season, the sales figures are ridiculous, but we've already seen that when the weather goes up into the 20s there are dramatic sales increases."

RECORD WORLD JANUARY 27, 1979

Wayne Bennett Killed; Founded Cream Label

■ LOS ANGELES — Memorial services were held Thursday (18) for Wayne Bennett, vice president and general manager of Cream Records, killed the previous weekend by an unknown assailant.

Bennett, 32, was found late Saturday (13) night in one of the apartments in a building he owned in North Hollywood. Cause of death was gunshot wounds, with the Los Angeles Police Department said to be investigating at press time.

Wayne Bennett founded the original Cream label in the early '70s, and rejoined in his most recent slot when the company was reactivated by his father, industry veteran Al Bennett, as an independent label several years ago.

Memorial services were conducted at Forest Lawn Memorial Park in Burbank on Thursday afternoon, with interment there slated for Friday (19) afternoon. In lieu of flowers, the Bennett family has requested donations be made to the Crippled Children's Guild, Los Angeles Orthopaedic Hospital, in Wayne Bennett's name.

Cover Story:

Chic: An Across The Board Success

■ Although Atlantic recording group Chic made their initial impact on the disco field, their music transcends categories. With their current RIAA platinum single charted at #1 pop, #1 r&b, and #21 disco, and the RIAA platinum lp "C'est Chic" at #8 pop and #1 r&b, Chic is an established entity with across the board appeal. Originally released in the last week of September '78—almost a year to the day after the release of their debut single "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)"—"Le Freak" has spent 4 weeks in the #1 spot on the disco chart, 7 weeks at #1 on the r&b chart, and 6 weeks as #1 pop single. The group has received RIAA gold for their singles "Dance, Dance, Dance" and "Le Freak" and albums "Chic" and "C'est Chic" in addition to the RIAA platinum awards for "Le Freak" (Atlantic's first platinum 45) and "C'est Chic." Chic's leaders/producers/songwriters Bernard Edwards and Nile Rodgers have also branched out as independent producers.

In addition to their success as a studio ensemble, Chic have

toured the U.S. extensively since April '78. The band is currently on their first European tour, following up on the acceptance of their records in England and Europe.

Edwards and Rodgers

Bernard Edwards and Nile Rodgers first came together in 1972 in the Big Apple Band, backing group for New York City ("I'm Doing Fine Now"). They toured the U.S. and Europe for three years and when New York City disbanded, the B.A.B. kept active by recording demos on their own and backing up artists like Carol Douglas (a six month stint through 1975 - 1976. Nile and Bernard began laying down rough vocal and rhythm tracks for "Everybody Dance" in February '77. They coined the name Chic in June '77. Meanwhile, another tune attracted the attention of several record companies ("Dance, Dance, Dance"), and by late September '77 Chic was officially signed to Atlantic. In the interim, several new faces entered the lineup as touring and recording members. Drummer Tony Thompson had spent a year

(Continued on page 68)



NARM'79: LAST STOP BEFORE THE NEXT RECORD DECADE



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101 THE SINGLES CHART 150

JANUARY 27, 1979

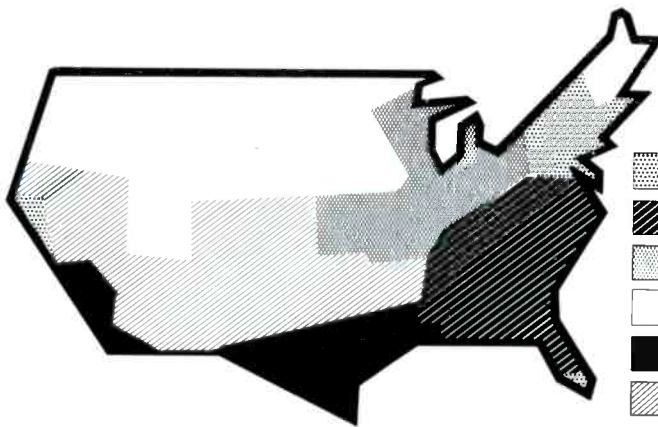
| JAN. 27 | JAN. 20 | |
|---------|---------|---|
| 101 | 102 | DANCIN' SHOES FAITH BAND/Village 202 (Mercury) (Canal, BMI) |
| 102 | 103 | BAD BREAKS CAT STEVENS/A&M 2109 (Ashtar/Colgems-EMI, ASCAP) |
| 103 | 105 | RUN HOME GIRL SAD CAFE/A&M 2111 (Man-Ken, BMI) |
| 104 | 106 | I WANT YOU AROUND ME GEORGE McCRAE/TK 1032 (Sherlyn/Harrick, BMI) |
| 105 | 120 | SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI) |
| 106 | 112 | IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA) (Spectrum VI, ASCAP) |
| 107 | — | FOUR STRONG WINDS NEIL YOUNG/Reprise 2266 (WB) (Warner Bros., ASCAP) |
| 108 | — | DARLIN' FRANKIE MILLER/Chrysalis 2255 (licensee not listed) |
| 109 | 110 | AIN'T THAT ENOUGH FOR YOU JOHN DAVIS & THE MONSTER ORCHESTRA/Sam 5011 (CBS) (Midsong/Mideb/John Davis, ASCAP) |
| 110 | 111 | LET'S GO DANCIN' BOOKER T. JONES/A&M 2100 (Irving/House of Jones, BMI) |
| 111 | 115 | CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M 2088 (Gates, BMI) |
| 112 | 116 | LAST NIGHT I WROTE A LETTER STARZ/Capitol 4671 (Maximum Warp/Rock Steady, ASCAP) |
| 113 | — | SEXY LADY FANTASTIC FOUR/Westbound 55417 (Atl) (Bridgeport, BMI) |
| 114 | 117 | THEME FROM SUPERMAN CHASE/Churchill 7730 (Bourne, ASCAP) |
| 115 | 109 | TAKE IT ANYWAY YOU WANT IT THE OUTLAWS/Arista 0378 (Hustlers, BMI) |
| 116 | — | IF I SAW YOU AGAIN PAGES/Epic 8 50639 (PA-GIZ, ASCAP) |
| 117 | — | RAVE ON JESSE COLIN YOUNG/Elektra 45530 (MPL, BMI) |
| 118 | 119 | IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. 8710 (Nick-O-Val, ASCAP) |
| 119 | 107 | HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy) (East Memphis, BMI) |
| 120 | 121 | THE WEDDING SONG (THERE IS LOVE) MARY MacGREGOR/Ariola 7726 (Public Domain Foundation, ASCAP) |
| 121 | 122 | NANU NANU DADDY DEWDROP/Inphasion 7201 (TK) (Little Bear/Lynnal, BMI) |
| 122 | 126 | HANG IT UP PATRICE RUSHEN/Elektra 45549 (Baby Fingers, ASCAP) |
| 123 | 131 | LET'S DANCE TOGETHER WILTON FELDER/ABC 12433 (Four Knights, BMI) |
| 124 | 124 | I'M GONNA MAKE YOU LOVE ME THE BLEND/MCA 30961 (Overnight, BMI) |
| 125 | — | DANCE THE NIGHT AWAY WITH YOU DR. JOHN/Horizon 117 (A&M) (Irving/Skull/Stazybo, BMI) |
| 126 | 128 | EVER READY LOVE TEMPTATIONS/Atlantic 3538 (Good Life, BMI/J. P. Everett, ASCAP) |
| 127 | 114 | SHINE ON SILVER MOON MARILYN McCOO & BILLY DAVIS, JR./Columbia 10806 (Don Kirshner, BMI/Kirshner Song, ASCAP) |
| 128 | — | FANCY DANCER FRANKIE VALLI/Warner/Curb 8734 (Larbell/Hearths Delight, BMI) |
| 129 | 129 | EVERY NIGHT PHOEBE SNOW/Columbia 3 10856 (Maclen, BMI) |
| 130 | 132 | WONDER WORM CAPTAIN SKY/AVI 225 (Upperlevel, BMI/Thom Thom, ASCAP) |
| 131 | 125 | TRANQUILO (MELT MY HEART) CARLY SIMON/Elektra 45544 (C'est, ASCAP/Country Road, BMI) |
| 132 | 127 | H.E.L.P. FOUR TOPS/ABC 12427 (Six Strings/Dajaoye/Ensign, BMI) |
| 133 | 137 | INSANE CAMEO/Chocolate City 016 (Casablanca) (Better Days, BMI) |
| 134 | 118 | C'MON LITTLE MAMA GUESS WHO/Hilltrak 7803 (Atl) (Salam/Guess Who, BMI) |
| 135 | 113 | MIDNIGHT GIRL LENNY WILLIAMS/ABC 12433 (Spec-O-Lite/Traco/Jobete/Stone Diamond, BMI) |
| 136 | 134 | CASABLANCA DANE DONAHUE/Columbia 3 10883 (Seldak, ASCAP) |
| 137 | 135 | LOVE ME AGAIN RITA COOLIDGE/A&M 2090 (Almo, ASCAP/Irving, BMI) |
| 138 | 136 | CATCH ME (GIVE ME A SIGN, SHOW ME A REASON) SNAIL/Cream 7930 (Blue Avenue/Churn, ASCAP) |
| 139 | 138 | I MIGHT AS WELL FORGET ABOUT LOVING YOU KINSMAN DAZZ/20th Century Fox (RCA) (Combine/Re Sac, BMI) |
| 140 | 130 | LOVE ON THE REBOUND THE DODGERS/Polydor 14515 (Ackee, ASCAP) |
| 141 | — | OUR LOVE IS INSANE DESMOND CHILD & ROUGE/Capitol 4669 (Desmobile/Managed, ASCAP) |
| 142 | 139 | YOU'RE GONNA GET WHAT'S COMING ROBERT PALMER/Island 8698 (WB) (Ackee, ASCAP) |
| 143 | 140 | GANGSTER OF LOVE JOHNNY GUITAR WATSON/DJM 1101 (Mercury) (Vir-Jon, BMI) |
| 144 | 141 | (YOU GOTTA WALK AND) DON'T LOOK BACK PETER TOSH/Rolling Stones (Atl) (Jobete, ASCAP) |
| 145 | 142 | I WILL PLAY A RHAPSODY BURTON CUMMINGS/Portrait 6 70024 (Kiss, ASCAP) |
| 146 | 143 | I WANNA MAKE LOVE TO YOU RANDY BROWN/Parachute 517 (Casablanca) (Irving, BMI) |
| 147 | 144 | LET THE SONG LAST FOREVER DAN HILL/20th Century Fox 2392 (RCA) (Welbeck, ASCAP/ATV-Mann & Weil, BMI) |
| 148 | 145 | MIDNIGHT SUN SHAUN CASSIDY/Warner/Curb 8698 (ABC, ASCAP) |
| 149 | 123 | BEFORE THE RAIN LEE OSKAR/Elektra 45538 (Far Out/Ikke-Bad, ASCAP) |
| 150 | 149 | I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/Monument 270 (First Generation, BMI) |

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

| | |
|--|---|
| A LITTLE LOVIN' Harry Hinde (Perren-Vibes, ASCAP) 62 | MAYBE I'M A FOOL Bruce Botnick (Grajonca/Island, BMI) 89 |
| A LITTLE MORE LOVE John Farrar (John Farrar/Irving, BMI) 7 | MUSIC BOX DANCING Frank Mills (Unichappell, BMI) 86 |
| A MAN I'LL NEVER BE Tom Scholz (Pure Songs, ASCAP) 44 | NEVER HAD A LOVE LIKE THIS BEFORE B. Martin (Medad/Irving, BMI) 96 |
| ANIMAL HOUSE R Vance (Stephen Bishop/Duchess, BMI) 60 | NEW YORK GROOVE E. Kramer/Frehley (April/Russell Ballard, ASCAP) 17 |
| AQUA BOOGIE G. Clinton (Rubberband, BMI) 98 | NOT FADE AWAY Jerry Goldstein (MPL, BMI) 85 |
| BABY I'M BURNIN' G. Klein (Velvet Apple, BMI) 53 | NO TELL LOVER Phil Ramone & Group (Corn/Street Sense/Polish Prince, ASCAP) 30 |
| BLUE MORNING, BLUE DAY Olsen/Jones/McDonald (Somerset/Evansong/WB, BMI) 36 | NOW THAT WE FOUND LOVE A. Sadkin & Group (Mighty Three, BMI) 100 |
| BUSTIN' LOOSE Purdie (Nouveau/Ascent, BMI) 72 | OH HONEY Ken Gold (Screen Gems-EMI, BMI) 87 |
| CHASE G. Moroder (Gold Horion, BMI) 78 | ONE LAST KISS Joe Wissert (Center City, ASCAP) 45 |
| CONTACT E. Starr (ATV/Zonal, BMI) 90 | OOH BABY BABY Peter Asher (Jobete, ASCAP) 28 |
| CRAZY LOVE R. Sanford Orshoff (Pirooting, ASCAP) 67 | OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI) 15 |
| DANCING IN THE CITY C. Neil (Francis, Day & Hunter, no licensee listed) 59 | PART TIME LOVE Elton John & Clive Franks (Jodrell/Leeds, ASCAP) 58 |
| DANCIN' SHOES Paul Davis (Canal, BMI) 32 | POPS, WE LOVE YOU Sawyer & McLeod (Jobete, ASCAP) 82 |
| DA YA THINK I'M SEXY? T. David (Riva/WB/Nile Streak, ASCAP) 13 | PROMISES G. Johns (Narvahl, BMI) 37 |
| DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI) 23 | RADIOACTIVE Delaney-Simmons (Kiss, ASCAP) 51 |
| DON'T HOLD BACK David Williams & James Jamerson (Kichelle/Jamersonian/Cos-K, ASCAP) 24 | SEPTEMBER Maurice White (Saggire/Irving/Charleyville, BMI/Steelchest, ASCAP) 5 |
| EVERY 1'S A WINNER M. Most (Finchley, ASCAP) 8 | SHAKE IT Robertson & Matthews (Steamed Clam, BMI) 16 |
| EVERY TIME I THINK OF YOU Ron Nevison (X-Ray/Jacon, BMI) 41 | SHAKE YOUR BODY DOWN TO THE GROUND Group (Peacock, BMI) 79 |
| EVERY WHICH WAY BUT LOOSE S. Garrett (Peso/Warner/Malkyle, BMI) 93 | SHAKE YOUR GROOVE THING Not listed (Perren-Vibes, ASCAP) 26 |
| FANTASY LOVE AFFAIR C. Wade (Sherlyn/Decibel, BMI) 91 | SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI) 14 |
| FIRE Richard Perry (Bruce Springsteen, ASCAP) 6 | SHATTERED Glimmer Twins (Colgems, ASCAP) 31 |
| FOREVER IN BLUE JEANS Bob Gaudio (Stonebridge, ASCAP) 74 | SILVER LINING Lambert & Potter (Touch of Gold/Crowbeck/Stigwood, BMI) 99 |
| FOR YOU AND I Stewart & Gouldman (Marken, BMI) 88 | SING FOR THE DAY Group (Stygian, ASCAP) 64 |
| FREE ME FROM MY FREEDOM J. Bowen & B. Gordy (Jobete/Stone Diamond, BMI) 80 | SOMEWHERE IN THE NIGHT Manilow & Dante (Irving/Rondon, BMI) 19 |
| GET DOWN Carl Daves (Gaetana/Cachand/Cissi, BMI) 56 | SONG ON THE RADIO Alan Parsons (DJM/Frabisj/Approximate) 71 |
| GOODBYE, I LOVE YOU Tom Dowd, Ron Albert & Howard Albert (Stephen Stills, BMI) 76 | SOUL MAN Bob Tischler (Walder/Birdees, ASCAP) 21 |
| GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudumar/Cotaba, ASCAP) 9 | STORMY Lambert & Potter (Low-Sal, BMI) 68 |
| HAVEN'T STOPPED DANCING YET Richard & Gloria Jones (Old "Eye"/Buckwheat, ASCAP) 84 | STRANGE WAY Tom Dowd, Ron Albert & Howard Albert (Stephen Stills/Warner-Tamerlane/El Sueno, BMI) 50 |
| HEAVEN KNOWS G. Moroder/P. Belotte (Rick's/Say Yes, BMI) 35 | SUPERMAN Adams & Morris (Peer, BMI) 95 |
| HOLD THE LINE Toto (Hudmar, ASCAP) 12 | SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta/Chappell, ASCAP) 40 |
| HOME AND DRY Murphy-Rafferty (Hudson Bay, BMI) 27 | TAKE ME TO THE RIVER Brian Eno & Group (Jec/Al Green, BMI) 33 |
| HOW YOU GONNA SEE ME NOW David Foster (Ezra/Candlewood, BMI/Jodrell, ASCAP) 39 | TAKE THAT TO THE BANK Griffey/Sylvers (Rosy, ASCAP) 63 |
| I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/ Mills & Mills, BMI) 48 | THE GAMBLER L. Butler (Writers Night, ASCAP) 34 |
| I DON'T WANNA LOSE YOU Foster (Hot-Cha/Six Continents, BMI) 46 | THEME FROM SUPERMAN Not listed (Warner-Tamerlane, BMI) 73 |
| I GO TO RIO B. Schnee (Irving/Woolnough/Jemava, BMI) 75 | THIS MOMENT IN TIME J. Diamond (Silver-Blue, ASCAP) 97 |
| I JUST FALL IN LOVE AGAIN Norman (Peso/Hobby Horse/Cotton Pickin/Bill, ASCAP) 70 | TIME PASSAGES Alan Parsons (Dum/Frabisj/Approximate, No license) 47 |
| I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI) 22 | TOO MUCH HEAVEN Bee Gees, Karl Richardson & Alby Galuten (Music For UNICEF, BMI) 3 |
| I'M EVERY WOMAN Arif Mardin (Nick-O-Val, ASCAP) 52 | WE'VE GOT TONITE B. Seger (Gear, ASCAP) 11 |
| I'M SO INTO YOU Peabo Bryson & Johnny Pate (WB/Peabo, ASCAP) 92 | WHAT A FOOL BELIEVES Ted Templeman (Snug, BMI/Milkmoney, ASCAP) 54 |
| INSTANT REPLAY Dan Hartman (Silver Steed, BMI) 43 | WHAT YOU WON'T DO FOR LOVE Holloway (Sherlyn/Lindseyanne, BMI) 42 |
| I WAS MADE FOR DANCIN' M. Lloyd (Michaels/Scot Tune, ASCAP) 25 | WHO DO YA LOVE Casey & Finch (Sherlyn/Harrick, BMI) 66 |
| I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP) 29 | YMCA Jaques Morali (Green Light, ASCAP) 2 |
| LADY J. Boylan & Group (Screen Gems-EMI, BMI) 65 | YOU CAN DO IT R. Hall (Top of the Town/American Dream/Blen/Evie Sands, ASCAP) 83 |
| LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI) 1 | YOU DON'T BRING ME FLOWERS Bob Gaudio (Stonebridge/Threesome, ASCAP) 20 |
| LIVIN' IT UP (FRIDAY NIGHT) Bell & James (Mighty Three, BMI) 77 | YOU MAKE ME FEEL (MIGHTY REAL) Fuqua & Sylvester (Bee Keeper/Tipsy, ASCAP) 61 |
| LONELY WIND Group (Don Kirshner, BMI) 81 | YOU NEED A WOMAN TONIGHT Daryl Dragon (ABC/Dunhill, BMI) 57 |
| LOTTA LOVE Ted Templeton (Silver-Fiddle, BMI) 10 | YOU STEPPED INTO MY LIFE McFadden & Whitehead (Stigwood, BMI) 55 |
| LOVE DON'T LIVE HERE ANYMORE N. Whiteld (May Twelfth/Warner-Tamerlane) 18 | YOU THRILL ME Mike Chapman (Chinnich/Careers, BMI) 69 |
| LOVE VIBRATION Harris & Simon (Possie/Teddy Randazzo, BMI) 94 | YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (Edward B. Marks/ Neverland/Peg, BMI) 49 |
| MAC ARTHUR PARK Moroder & Belotte (Canopy, ASCAP) 38 | |

TPLACE Market Playlists

areas.



- RW I
- RW II
- RW III
- RW IV
- RW V
- RW VI

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KFVR KGW KING KJR KJRB
KKLS KKXL KKOA KLEO KSTP KTOQ

RW V

WNOE WTIK KCBQ KFI KHFI KHJ KIIS-FM
KILT KNDE KNOE-FM KRBE KRTH KSLY
KUHL B100 FM100 TEN-Q

RW VI

KAYY KAKC KIMN KIMN-FM KLIF KLUE
KOFM KRIZ KNUS KTFX KTLK Z97

Tendency:

Pop sounding records, late on R & B cross-overs, consider Country crossovers semi-early, react to influence of racks and juke boxes.

R & B and Country influences, will test records early, good retail coverage.

Racked area, late on R & B product, strong MOR influences.

Last Week: This Week:

| | | |
|-----|----|--------------------|
| 2 | 1 | Chic |
| 1 | 2 | Bee Gees |
| 3 | 3 | Billy Joel |
| 5 | 4 | Olivia Newton-John |
| 6 | 5 | Nicolette Larson |
| 4 | 6 | Toto |
| 7 | 7 | Bob Seger |
| 11 | 8 | Pointer Sisters |
| 9 | 9 | Ian Matthews |
| 13 | 10 | Earth, Wind & Fire |
| 16 | 11 | Rod Stewart |
| 14 | 12 | Hot Chocolate |
| 8 | 13 | Andy Gibb |
| 17 | 14 | Barry Manilow |
| 18 | 15 | Melissa Manchester |
| 10 | 16 | Linda Ronstadt |
| 19 | 17 | Gerry Rafferty |
| 12 | 18 | Queen |
| 23 | 19 | Nigel Olsson |
| 20 | 20 | Livingston Taylor |
| 24 | 21 | Chicago |
| 22 | 22 | Leif Garrett |
| 26 | 23 | Foreigner |
| 30 | 24 | Blues Brothers |
| 27 | 25 | Kenny Rogers |
| 15 | 26 | Barbra and Neil |
| 21 | 27 | Ace Frehley |
| 29 | 28 | Rolling Stones |
| Add | 29 | LRB |
| Add | 30 | Donna Summer |

Adds: Babys
Styx
Eric Carmen
Poco
Al Stewart

Extras: Doobie Bros.
Firefall
Cheryl Lynn
Marshall Hain
Hall & Oates
Pablo Cruise

LP Cuts: Billy Joel (Big Shot)

Also Possible: Chanson
Santana
Dobie Gray
Captain & Tennille

Last Week: This Week:

| | | |
|-----|----|--------------------|
| 1 | 1 | Chic |
| 2 | 2 | Bee Gees |
| 3 | 3 | Billy Joel |
| 5 | 4 | Bob Seger |
| 6 | 5 | Nicolette Larson |
| 8 | 6 | Earth, Wind & Fire |
| 12 | 7 | Pointer Sisters |
| 4 | 8 | Toto |
| 9 | 9 | Village People |
| 13 | 10 | Cheryl Lynn |
| 20 | 11 | Rod Stewart |
| 14 | 12 | Barry Manilow |
| 7 | 13 | Al Stewart |
| 17 | 14 | Ian Matthews |
| 10 | 15 | Linda Ronstadt |
| 18 | 16 | Hot Chocolate |
| 11 | 17 | Alice Cooper |
| 16 | 18 | Andy Gibb |
| 15 | 19 | Firefall |
| 25 | 20 | Olivia Newton-John |
| 21 | 21 | Eric Clapton |
| 23 | 22 | Chicago |
| 24 | 23 | Gerry Rafferty |
| 28 | 24 | Blues Brothers |
| 27 | 25 | Rolling Stones |
| 22 | 26 | Chaka Khan |
| Add | 27 | Donna Summer |
| Ex | 28 | Peaches & Herb |
| 29 | 29 | Foreigner |

Adds: Gloria Gaynor
Eric Carmen
Doobie Bros.
Babys

Extras: Bobby Caldwell
Leif Garrett
Styx
LRB

LP Cuts: Blues Brothers (Rubber Biscuit)
Linda Ronstadt (Just One Look)
Dire Straits (Sultans of Swing)

Also Possible: Melissa Manchester
Dan Hartman
Exile
Gonzalez
Firefall

Last Week: This Week:

| | | |
|-----|----|--------------------|
| 3 | 1 | Chic |
| 1 | 2 | Billy Joel |
| 2 | 3 | Linda Ronstadt |
| 4 | 4 | Bee Gees |
| 6 | 5 | Earth, Wind & Fire |
| 5 | 6 | Bob Seger |
| 9 | 7 | Olivia Newton-John |
| 11 | 8 | Nicolette Larson |
| 13 | 9 | Pointer Sisters |
| 12 | 10 | Ian Matthews |
| 10 | 11 | Toto |
| 14 | 12 | Blues Brothers |
| 8 | 13 | Andy Gibb |
| 19 | 14 | Village People |
| 16 | 15 | Gerry Rafferty |
| 17 | 16 | Chicago |
| 7 | 17 | Dr. Hook |
| 18 | 18 | Nigel Olsson |
| 20 | 19 | Melissa Manchester |
| 15 | 20 | Elton John |
| 28 | 21 | Rod Stewart |
| 22 | 22 | Eric Clapton |
| 26 | 23 | Hot Chocolate |
| 27 | 24 | Barry Manilow |
| 24 | 25 | Hall & Oates |
| 25 | 26 | John Paul Young |
| Add | 27 | Chanson |
| 29 | 28 | Rose Royce |
| Ex | 29 | Ace Frehley |

Adds: Donna Summer
Babys
Gloria Gaynor
Peaches & Herb
Marshall Hain

Extras: Poco
Eddie Rabbitt
Pablo Cruise
J. Geils Band
Santana
Cheryl Lynn
Rolling Stones
Foreigner

LP Cuts: None

Also Possible: Engelbert Humperdinck
John Williams
Krypton
Dobie Gray
Firefall
Doobie Bros.

Hottest:

Country Crossovers:

Eddie Rabbitt

Teen:

None

LP Cuts:

Blues Brothers (Rubber Biscuit)
Billy Joel (Big Shot)
Linda Ronstadt (Just One Look)
Dire Straits (Sultans of Swing)

THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral

Stations:

RW I

WABC WAVZ WBBF WCAO WDRC F105
WFIL WICC WIFI WKBW WPEZ WPGC
WPRO-FM WQAM WRKO WTIC-FM KDON
KFRC KYA V97 Y100 13Q Z104 96X 99X

RW II

WAYY WANS-FM WAUG WNOX WCIR
KBBQ WBSR WCGQ WFLB WGSV WHBQ
WHHY WISE WLAC WMAK WORD WRJZ
WSGA WSM-FM WRFC BJ105 Z93 KX/104
KXX/106 Q105 94Q

RW III

WCOL WDRQ WEFM WHB WIFE WINW WLS
WMET WNDE WOKY WSAI WZUU WZZP
KBEQ KSLQ KXOK WLYT CKLW Q102

Tendency:

Strong R & B influence. Last on Country hits, strong retail influence, MOR potential.

Early on product, strong sales influence from both R & B and Country records.

Much exposure for Rock & Roll. R & B crossovers active. Late on Country product.

Last Week: This Week:

| | | |
|-----|----|--------------------|
| 1 | 1 | Chic |
| 2 | 2 | Bee Gees |
| 4 | 3 | Village People |
| 3 | 4 | Billy Joel |
| 5 | 5 | Earth, Wind & Fire |
| 9 | 6 | Nicolette Larson |
| 7 | 7 | Bob Seger |
| 12 | 8 | Pointer Sisters |
| 6 | 9 | Toto |
| 15 | 10 | Hot Chocolate |
| 14 | 11 | Olivia Newton-John |
| 22 | 12 | Rod Stewart |
| 10 | 13 | Dan Hartman |
| 11 | 14 | Dr. Hook |
| 21 | 15 | Cheryl Lynn |
| 18 | 16 | Ian Matthews |
| 8 | 17 | Barbra and Neil |
| 13 | 18 | Linda Ronstadt |
| 20 | 19 | Eric Clapton |
| 19 | 20 | Chaka Khan |
| 23 | 21 | Barry Manilow |
| 25 | 22 | Blues Brothers |
| 16 | 23 | Elton John |
| 24 | 24 | Ace Frehley |
| 27 | 25 | Chicago |
| 28 | 26 | Foreigner |
| 29 | 27 | Gerry Rafferty |
| 32 | 28 | Rolling Stones |
| 30 | 29 | Chanson |
| 31 | 30 | Leif Garrett |
| Add | 31 | Donna Summer |
| Add | 32 | Gloria Gaynor |

Adds: Nigel Olsson
Amii Stewart
Anne Murray

Extras: LRB
Melba Moore
Peaches & Herb
Melissa Manchester
Rose Royce

LP Cuts: Billy Joel (Big Shot)

Also Possible: Hall & Oates
Gonzalez
Raes
Bobby Caldwell
Kansas
Evelyn "Champagne" King

Last Week: This Week:

| | | |
|-----|----|--------------------|
| 1 | 1 | Chic |
| 2 | 2 | Bee Gees |
| 3 | 3 | Pointer Sisters |
| 5 | 4 | Hot Chocolate |
| 4 | 5 | Earth, Wind & Fire |
| 9 | 6 | Cheryl Lynn |
| 7 | 7 | Nicolette Larson |
| 6 | 8 | Village People |
| 8 | 9 | Bob Seger |
| 14 | 10 | Ian Matthews |
| 13 | 11 | Blues Brothers |
| 22 | 12 | Rod Stewart |
| 15 | 13 | Melissa Manchester |
| 16 | 14 | Barry Manilow |
| 10 | 15 | Billy Joel |
| 17 | 16 | Nigel Olsson |
| 12 | 17 | Linda Ronstadt |
| 11 | 18 | Barbra and Neil |
| 23 | 19 | Chanson |
| 18 | 20 | Andy Gibb |
| 21 | 21 | Ace Frehley |
| 24 | 22 | Chicago |
| 26 | 23 | Rose Royce |
| 25 | 24 | Kenny Rogers |
| 27 | 25 | Peaches & Herb |
| 19 | 26 | Toto |
| 28 | 27 | Gerry Rafferty |
| 29 | 28 | Foreigner |
| 31 | 29 | Leif Garrett |
| 30 | 30 | Marshall Hain |
| Add | 31 | Donna Summer |
| Ex | 32 | Poco |
| Add | 33 | Firefall |

Adds: Doobie Bros.
Babys
Ross, Gaye etc.
Santana
Eddie Money

Extras: Frank Mills
LRP
Rolling Stones
J. Geils Band
Gloria Gaynor

LP Cuts: Billy Joel (Big Shot)

Also Possible: Amii Stewart
Kansas
Stephen Bishop
Captain & Tennille
Yvonne Elliman
Glenn Sutton
Heart

Last Week: This Week:

| | | |
|----|----|--------------------|
| 2 | 1 | Billy Joel |
| 1 | 2 | Chic |
| 3 | 3 | Toto |
| 4 | 4 | Bee Gees |
| 5 | 5 | Earth, Wind & Fire |
| 8 | 6 | Bob Seger |
| 6 | 7 | Village People |
| 7 | 8 | Linda Ronstadt |
| 11 | 9 | Pointer Sisters |
| 10 | 10 | Andy Gibb |
| 12 | 11 | Eric Clapton |
| 19 | 12 | Rod Stewart |
| 13 | 13 | Leif Garrett |
| 18 | 14 | Olivia Newton-John |
| 14 | 15 | Firefall |
| 20 | 16 | Nicolette Larson |
| 21 | 17 | Cheryl Lynn |
| 9 | 18 | Barbra and Neil |
| 22 | 19 | Ian Matthews |
| 17 | 20 | Ace Frehley |
| 24 | 21 | Hot Chocolate |
| 15 | 22 | Alice Cooper |
| 23 | 23 | Rose Royce |
| 28 | 24 | Blues Brothers |
| 25 | 25 | Foreigner |
| 26 | 26 | Rolling Stones |
| 27 | 27 | Barry Manilow |
| 29 | 28 | Gerry Rafferty |
| 30 | 29 | Chanson |
| Ex | 30 | Chicago |
| Ex | 31 | Peaches & Herb |

Adds: Styx
Anne Murray
Neil Diamond
Doobie Bros.
Gloria Gaynor

Extras: Donna Summer
Boston
Melissa Manchester

LP Cuts: Billy Joel (Big Shot)

Also Possible: J. Geils Band
Dan Hartman
Tanya Tucker
Hall & Oates

Hottest:

Rock:

Eddie Money
Doobie Bros.

Adult:

Neil Diamond

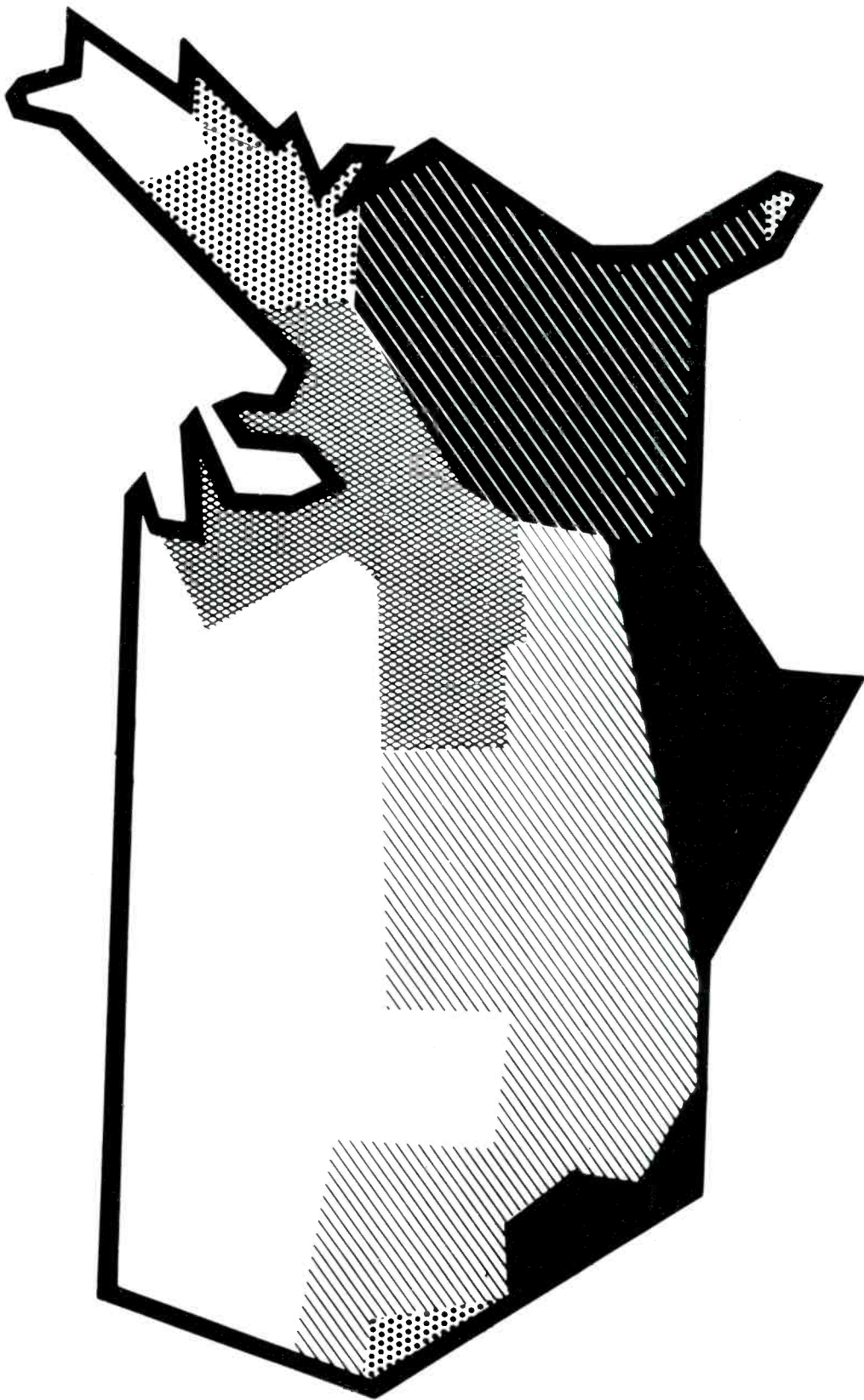
R & B Crossovers:

Evelyn "Champagne" King

January 27, 1979
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Record World
presenta

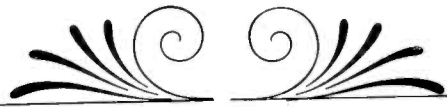
Spotlight
Sobre
España



Record World
presents

Spotlight
on
Spain

January 27, 1979



RECORD WORLD

NOMINO

A

CANCIONES DEL MUNDO

«editorial del año»



Chappell / Intersong

Y COMPAÑÍAS ASOCIADAS
AGRADECEN A LOS AUTORES, ARTISTAS Y PRODUCTORES
SU COLABORACION.



Editorial

● Indudablemente éste año 1978 que acaba de pasar no ha sido del todo venturoso para la Industria Discográfica Española. Muchas han sido las razones que no han hecho que fuera lo boyante que acostumbraba a ser el mercado del disco en España, la política económica del país no ha sido todo lo sana que debiera y hablando de política se ha pasado por una serie de circunstancias nuevas para el español y eso es posible que haya decidido un tanto el mercado. Pero lo que si es cierto es que, exceptuando algunas compañías, lo que ha sucedido es que no se ha ganado tanto como en años anteriores y el español es reacio a reinvertir. Nos hemos cansado de repetir que en años anteriores esta industria facturaba más que la conservera, que ya es decir, todo ello basándonos en cifras oficiales; de todas formas este año la Hacienda Pública, corta de dinero, ha rebuscado poder pillar una peseta y ha habido que declarar más.

Más adelante nos encontraremos con contestaciones que darán en el clavo de lo que ahora exponemos. Ciertamente todo se ha encarecido y las promociones no iban a ser menos, pero por otro lado seguimos encaminando los pasos a las producciones extranjeras que producen menos gastos a priori y descuidamos un tanto las nacionales, aunque esto ya suene a tópico, y en este terreno las multinacionales tienen la palabra y se llevan el gato al agua, aunque hayan habido multinacionales que hayan tenido un buen mercado con producto netamente español. Las presiones del mercado mundial han hecho que todos se apretaran el cinturón y hay muchas compañías que no han salido airosas. Sin embargo una gran parte de artistas y producciones españolas sí han funcionado perfectamente por América y no solo los de siempre. No se sabe a ciencia cierta lo que ha sucedido, pero ha pasado; la Industria Fonográfica española no ha tenido un año muy fructífero.

Hay un refrán español que reza como sigue: "Una vez al año no hace daño".

Quizá esta queja no debiera estar dirigida en este Editorial, pero lo que en éste momento me invade es una profunda tristeza, al darme cuenta de lo que ha sido el año, que como yo mismo mencionaba no ha sido del todo positivo para la Industria, pero trabajar durante todo un año con la esperanza de ayudar a la música y a la Industria española y de crear, como cada año, un estupendo y prestigioso "Especial España" con toda la fuerza internacional. Pero no solo es proponerselo, es totalmente necesaria la ayuda de la Industria Discográfica y esta no ha sido del todo satisfactoria. Hay compañías que si tenían la obligación de estar presentes en esta edición especial y sin embargo están ausentes y otras que no tenían tanta obligación, bien por lo que han estado durante el resto del año o bien por otra serie de razones y están. Cada uno sabe como va en su casa. Nuestro agradecimiento a estos últimos por las ayudas brindadas a este corresponsal. Que el nuevo año nos traiga savia nueva, nuevas ideas y muchas venturas que falta nos va a hacer.



Record World Awards 1978



España

Clockwise from upper right:
Rocio Durcal, Rocio Jurado, Ana Oxa, Pecos,
Boney M., Felipe Campuzano, Manolo
Sanlúcar, Betty Missiego, Bee Gees, Tequila,
Los Amaya, Maria Jimenez, Umberto Tozzi,
Miguel Bosé

Solista Masculino Del Año

Miguel Bose (CBS)

Solista Femenino del Año

Rocio Durcal (Ariola)

Solista Masculino Extranjero

Umbert Tozzi (Epic/CBS)

Solista Femenino Extranjera

Bonnie Tyler (RCA)

Especial 1978

Rocio Jurado (RCA)

Por su Labor en el Año

Enrique (Hispavox)

Cantante Revelacion Femenino

Maria Jimenez (Movieplay)

Cantante Revelacion Femenino Extranjero

Ana Oxa (RCA)

Cantante Impacto Masculino

Ramoncin (EMI)

Duo Nacional

Los Amaya (RCA)

Duo Nacional Impacto

Pecos (Epic/CBS)

Duo Extranjero

Travolta/Newton-John (Polydor)

Grupo Nacional

Trigo Limpio (Fonogram)

Grupo Nacional Revelacion

Tequila (Zafiro)

Grupo Extranjero

Boney M. (Ariola)

Grupo Extranjero Impacto

Bee Gees (Polydor)

Mejor Instrumental

Felipe Campuzano (Movieplay)

Mejor Interprete

Betty Missiego (Columbia)

Guitarrista Español

Manolo Sanlucar (RCA)

Ballet del Año

Giorgio Aresu

Mejor Produccion Nacional

De Ahora en Adelante (RCA)

Autor Compositor Revelacion

S. Jimenez-J. J. Almela

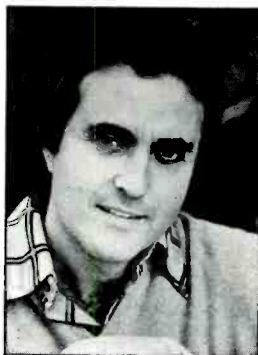


Autor-Compositor del Año

Manuel Alejandro

Mejor Produccion Regional

Monito Pereira (Zafiro)



Mejor Arreglador

Bebu Silveti (Hispavox)

Mejor Produccion Extranjera

Fiebre del Sabado Noche (Polydor)

Sello Discografico del Año

Ariola

Sello Discografico Revelacion

Trova Records

Ejecutivo de Compania

Jose Luis Gil (Hispavox)

Mejor Marketing

CBS (José María Camara)

Mejor Promocion

Hispavox

Mejor Promocion de TV

K-Tel

Mejor Promocion de Radio

Fonogram (F-M-)

Labor Internacional de Catalogo

Capitol

Mejor Catalogo Cancion Española

Belter

Diseño de Carpeta

Romantica Banda Local (Zafiro) -CFE-

Mejor Catalogo Clasico

Columbia

Programa Musical de TV

Aplauso

Programa Musical TV Impacto

Cantares

Programa Musica de Radio

El Gran Musical (SER)

Realizador Programa Musical

Hugo Stuvan

Presentador Programa Musical TV

Jose Luis Uribarri

Mejor Festival Musical

Musical Mallorca 78

Estudio del Año

Kirios

Ingeniero de Grabacion

Jose Antonio Alvarez Alija

Editorial del Año

Canciones del Mundo

Programa Radio Difusion

60-70 Federico P. de Lema

Mejor Labor de Prensa

Luis Carlos Buraya-10 Minutos-
Manuel Roman-Semana-

Labor de Prensa en Provincias

Manuel Martinez Henares-Leon-

Disc-Jockey del Año

Radio Juventud-El Buho-Fco Pérez Brian



Disc-Jockey en Provincias

Juan Bautista-Puertollano-

Management

Olimac

Fotografo del Año

Manolo

Idea Programa TV

Jose Ma Iñigo-Fernando Navarrete

Idea Discografica

Chapa



Conversacion Con D. Esteban De La Puente, Subdirector De Ediciones Sonoras, Ministerio De Cultura

By JOSE CLIMENT

■ **RW:** ¿Tiene ese Ministerio la idea de ir concientizando al español de la necesidad de la música, como cultura?

Respuesta: Efectivamente, una de las primeras medidas que el Ministerio de Cultura ha considerado necesarias a la hora de programar una política de las ediciones sonoras, es la de crear la conciencia, en todos los niveles de la sociedad, sobre la importancia de las ediciones sonoras y la trascendencia de su papel en los esquemas culturales de nuestro tiempo.

Buena prueba de este interés por lograr una mentalización, a nivel popular, de la necesidad del sonido grabado como medio de expresión cultural, es la reciente aparición de un libro: "El sonido grabado. Una revolución científica al servicio de la cultura," que acaba de editar el Ministerio de Cultura.

Al mismo tiempo, no podemos olvidar que, en su dimensión cultural, el fonograma posee numerosos puntos de contacto y de coincidencia con otros medios, tales como el libro. La creación de una Subdirección General de Ediciones Sonoras, y su inserción en la Dirección General del Libro y Bibliotecas,, abona la creencia en una feliz simbiosis de ambos medios. Sobre esta idea estamos programando un plan de promoción cultural mediante la organización y dotación de fonotecas en nuestras bibliotecas públicas.

RW: ¿Está debidamente conciente ese Ministerio de que no sólo es cultura la llamada música culta, sino también la otra música?

Respuesta: Este Ministerio considera que la música, lo mismo que la prosa o la poesía, o cualquier otra manifestación del espíritu humano, forma parte del patrimonio cultural del hombre. La distinción entre "música culta" y "la otra música" no suele ser observada

ni mucho menos practicada, en el plan de actuación cultural del Departamento.

Precisamente, con motivo de la realización de la II Semana Nacional del disco, organizada por este Ministerio en Pontevedra y celebrada en los últimos días del pasado mes de Septiembre,, en el programa de actos tuvieron cabida al lado de conferencias y conciertos de la denominada "música culta," otras manifestaciones musicales a cargo de cantantes y conjuntos que, en la actualidad, protagonizan ese otro tipo de música que en otro tiempo se calificaba de "ligera" y que en nuestros días ha adoptado sucesivas y variadas denominaciones.

RW: Se ha hablado mucho últimamente de las posibilidades y necesidades de una Ley del Disco, ¿habrá pronto esa Ley?

Respuesta: Desde hace algún tiempo el Ministerio viene trabajando en la ordenación jurídica del fonograma. La grabación sonora, especialmente la musical, como Ud. sabe, recoge la letra y/o música que componen unos autores,, la interpretación que le da el artista y la creación que de todo ello hace el productor fonográfico.

Además de estos tres titulares de derechos, existe una serie de actividades relacionadas con el fonograma, como son la fabricación en sí misma, la duplicación, la distribución, etc., y todo ello requiere una actualización de las normas que lo regulan o la aprobación de alguna nueva en aquellos casos todavía no previstos.

Ahora bien, en lo relativo al marco normativo en que habrán de ser encuadrados estos temas, la propuesta no puede ser definitiva. Vd. sabe bien que la promulgación de una ley sigue un procedimiento complejo y que las Cortes, que son quienes tienen la última

(Continued on page 10)

gracias a: RECORD WORLD

Por habernos considerado el Estudio del Año.

POR ESTA Y OTRAS RAZONES NOS SEGUIREMOS ESFORZANDO PARA DAR NUESTROS MEJORES SERVICIOS A TODOS LOS CLIENTES, QUE SON QUIENES HAN HECHO ESTO POSIBLE.

kirios

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THANK YOU



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Best female singer

Discos Columbia S.A.

Mejor catálogo clásico
Best classical repertoire

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'Aplauso' con J.L. Uribarri

By JOSE CLIMENT

■ A España, a su música, a la Industria Fonográfica, a la juventud y a todos los tele-espectadores les hace falta un programa musical, al menos semanal, que llevarse a los ojos y para ello nada mejor que en el medio de más difusión con que cuenta el país, la Televisión. Indudablemente esto nos lo hemos planteado muchas veces, y al decir "hemos" me refiero a TODOS sin excepción.

Desde el pasado mes de Julio, en las tardes del domingo, hay un musical en antena "APLAUSO", bajo la idea original de José Luis Uribarri y secundado en las labores del guión y la dirección por Solly. Como todo programa tiene un porcentaje de televidentes a favor y otro en contra. En este caso, y después de las investigaciones oportunas, los detractores eran más numerosos. Por eso, y no queriendo hacer una crítica subjetiva, nos hemos puesto en contacto con José Luis Uribarri y le hemos rogado que nos contestara a un cuestionario, que reproducimos fielmente, en espera que cada uno pueda hacer su crítica, constructiva o destructiva:

Pregunta: ¿Cómo nació este programa, se buscaba hacer verdaderamente el programa musical que hacía falta en el medio y en la Industria?

Respuesta: Nació "Aplauso" con una gestación cortísima de tan sólo un mes de preparación desde el nacimiento de la idea hasta la salida el 16 de Julio del primer programa. Tal vez porque el verano de la Primera Cadena estaba falto de algún musical, mención aparte de "300 Millones" o los enlatados "Escala Internacional." Primero se pensó en un "hit parade" en toda regla, pero el desafío, que yo acepté, asustó a determinadas personas... En tan sólo una semana nació la idea de este "magazine-musical" que yo titulé "Aplauso" porque cuantos allí vienen han merecido ya en sus respectivas carreras ese "aplausos popular" y nosotros les queremos dar el nues-

tro. En cuanto si es el programa que "hacía falta a la Industria," te diré que cada artista que aparece vende en esa semana una muy notable cantidad de discos... a decir de los propios hombres de la promoción. "Aplauso", por tanto, sin proponérselo, sin pensar más que en el público, que es lo que le importa, vende discos.

Pregunta: ¿Cree que los concursos, del tipo de los de "Aplauso," son verdaderamente necesarios a la hora de captar audiencia?

Respuesta: Los breves e intrascendentes "juegos," que no sesudos concursos, están ahí simplemente para separar canciones de canciones y artistas de artistas en el Estudio. Nunca hemos pretendido hacer un "programa de concursos," sino simplemente hacer unos juegos, muy breves, al estilo de las páginas de pasatiempos que tiene toda revista; "Aplauso" es una revista musical, pero revista al fin y al cabo.

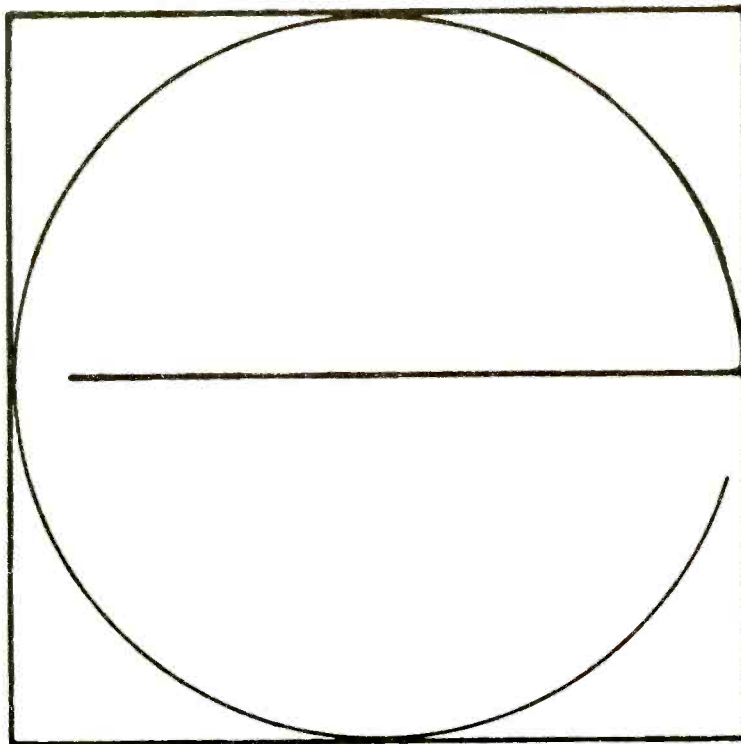
Pregunta: ¿Aún así, no se podían haber preparado algo más, para que éstos tuvieran mejor calidad y que quien concursara estuviera mejor preparado?

Respuesta: El éxito de cualquier juego o concurso radica en la preparación de los que participan o concursan. Chicos de toda España son seleccionados por José Luis Fradejas para actuar en "La Juventud Baila." Los escogemos acudiendo a Barcelona, Sevilla, etc. Los premios también son modestos como los pasatiempos. Es un programa musical y lo demás sirve de separación entre la música.

Pregunta: ¿Es, en todos los casos, necesario la utilización del Play Back total?

Respuesta: Absolutamente necesario en un programa de cien minutos, que grabamos en dos días completos de Estudio. Hugo Stiven está haciendo "una machada" auténtica en plena época de vacaciones de personal de TVE. Por ello hemos sido felicitados. Yo odio

(Continued on page 12)



EUROSONIC

ESTUDIO DE GRABACION CON SU NUEVA DIMENSION
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LOS ARTISTAS MAS IMPORTANTES PARA EL MERCADO LATINOAMERICANO ESTAN EN CBS ESPAÑA

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Próximos lanzamientos: LA MISA CAMPESINA-LP
con Miguel Bosé, Ana Belén, Elsa Baeza, Mocedades, Laredo y El Guadalupano
VICTOR MANUEL-LP "Soy un corazón tendido al sol"
ANA BELEN-LP



D. Esteban de la Puente

(Continued from page 6)

palabra, tal vez posean en su agenda otros temas que requieran interés prioritario.

Por otra parte, los temas que de manera muy somera le acabo de exponer, podrían ser tratados sobre bases normativas de distinto alcance; o bien, podrían ser regulados en esa Ley del Fonograma o, por ejemplo, dentro de la Ley de Propiedad Intelectual para lo cual se estudiarían y analizarían las pertinentes reformas.

Esperamos que estos proyectos se vayan perfilando y lleguen pronto a ser una realidad.

RW: Y esa posible Ley ¿ayudará a las producciones y a las empresas españolas?

Respuesta: En general, el fonograma, como vehículo de difusión de la cultura, debe tener la protección que el Estado concede a ésta y a los medios por los cuales se da a conocer.

La misma protección que el Estado concede al libro o a la prensa, por ejemplo, debe darla al fonograma. Dentro de esta línea general caben especificaciones concretas sobre las producciones y empresas españolas, cuyo tema es objeto de estudio en los trabajos que sobre el particular estamos realizando.

El Ministerio se propone prestar una especial atención a las ediciones sonoras de calidad y en este ámbito no ignoramos que, hasta la fecha, la música española, —esto es, la obra de autores y compositores españoles— ha sido la cenicienta de los repertorios de música orquestal e instrumental en la producción discográfica nacional.

Pienso que uno de los más importantes objetivos que debe perseguir la empresa discográfica nacional, en este planteamiento genérico de promoción cultural es, precisamente, el de dar a conocer, a través de ediciones de calidad; aquellas creaciones de autores españoles que son, a veces, casi desconocidas para el público aficionado; y esto comprende, tanto la obra musical como la obra literaria. Habrá, pues, ayuda a la producción nacional, pero, insisto, siempre que el producto posea una necesaria calidad.

RW: ¿Podrán contar las empresas españolas, para sus producciones, con alguna reducción en los impuestos, que últimamente están siendo demasiado altos?

Respuesta: Como le he dicho anteriormente, se trata de conseguir el máximo de ayuda a la producción fonográfica y especialmente a la española.

Cualquier persona razonable opina —y yo comparto esa opinión— que la cultura no debe estar sometida al Impuesto sobre el Lujo y, en general, no debe sufrir gravamen alguno. Actualmente ni los libros, ni la prensa, ni las revistas, tributan por este concepto al Estado; es por esa razón por la que al someter a gravamen la cultura difundida a través del fonograma, se realiza una evidente discriminación entre iguales medios de comunicación cultural.

RW: ¿En su momento se podrá conseguir que las importaciones de materiales para el prensaje de discos, por compañías multina-

Conversación Con el Sr. D. Antonio Ortega, Subdirector General de Discos Zafiro S.A.

■ **RW:** Logros obtenidos y futuro de la compañía en cuanto a artistas tanto nacionales como internacionales?

Respuesta: Logros: Nuestro principal objetivo en 1978 fué mejorar nuestras instalaciones, poniendo en marcha el edificio central de la Sociedad, donde agrupar todos los servicios. Este objetivo se cumplió felizmente y se ha traducido en un importante edificio que alberga los más modernos servicios e instalaciones que una compañía podría desear.

Futuro de la Sociedad: En cuanto a artistas debemos advertir que la Sociedad Española está superando un profundo cambio no sólo en su forma de pensar, sino en sus gustos por la música, por ello pensamos que lo hecho hasta ahora en el campo de la música Pop no puede pesar mucho de lo que debamos hacer en el futuro y ese será nuestro máximo empeño, tratar de lanzar durante el año 1979 los nuevos valores y las nuevas formas de hacer música de acuerdo a la evolución de nuestro país.

cionales, paguen unos royalties extras por cada disco vendido y que estos extras puedan ser aplicados en ayudas a la Industria Nacional? Incluso, ¿podrían establecerse distintos precios de venta para los discos, más altos a las producciones extranjeras, para ayuda a las empresas españolas y a los compradores de discos?

Respuesta: Tanto la importación de productos comerciales e industriales, como la fijación de determinados precios, aunque éstos tengan una finalidad compensatoria, es algo que escapa de la competencia del Ministerio de Cultura, si bien éste, naturalmente, puede prestar su colaboración en la tarea de ordenación de los diversos sistemas y procedimientos tendentes a la protección y al apoyo de la producción cultural nacional.

RW: En todos los países "El Disco es Cultura." Con esa nueva Ley ¿podrá existir ese slogan en las carpetas de los discos españoles?

Respuesta: El slogan "el disco es cultura" que, desde luego, no es nada nuevo en las cubiertas o carpetas de los discos, tengo entendido que ha sido utilizado ya anteriormente en varios países americanos— puede ser usado libremente por cualquier editora fonográfica, ya que no es preciso que ninguna norma legal lo reconozca o autorice expresamente.

RW: Dentro del tema de la piratería, que en esta industria es demasiado fuerte, ¿existirán apartados que nos puedan librar de todos los piratas del disco, en sus determinadas especies?

Respuesta: La piratería, como fraude a los derechos del autor, del artista y del productor, es algo que está sancionado tanto en nuestro Código Penal como en la Convención de Ginebra de 1971, suscrita y ratificada por España.

Eradicar la piratería es el deseo no sólo del Ministerio, sino de todas las personas y organizaciones que trabajan legal y lícitamente en la producción de fonogramas.

Este Ministerio considera que es uno de los temas que con mayor energía y claridad deben quedar expuestos en cualquier cuadro de normas que pueda aprobarse en el futuro.

De todas formas, Ud. habrá podido leer en la prensa cómo, recientemente, la Audiencia Provincial de Barcelona, ha dictado una sentencia condenatoria por duplicación ilícita de musicassettes. En cuanto al tema del fenómeno que se denomina como "cover-versions" y que consiste en ofrecer al mercado musicassettes induciendo al consumidor a error, al hacerle creer que adquiere la interpretación de un artista que luego no se contiene realmente en la grabación, es evidente que atenta a las normas del comercio y en muchos casos puede estar incluso dentro del Código Penal.

También sabemos que el Ministerio de Comercio está enterado de este fenómeno y piensa adoptar las medidas oportunas. Uno de estos casos se encuentra en estos momentos ante los Tribunales de Justicia, habiéndose dictado ya auto de procesamiento, contra los presuntos culpables.

RW: Aparte de todo lo concerniente a la Ley del Disco, ¿tendrá esa subdirección general obligaciones, deberes y derechos para con la Industria Fonográfica Española?

Respuesta: Las relaciones de la Administración pública con los administrados, sean éstos personas naturales o personas jurídicas, se encuentran reguladas por normas de ámbito y naturaleza superior que, unas veces de modo genérico y otras de manera concreta, ordenan estas mutuas relaciones. No es preciso, en absoluto, promulgar una Ley del Disco para que exista, en un orden jurídico-administrativo, esa serie de cauces por los que discurren las relaciones de la Administración y las personas interesadas en la producción discográfica.

Aparte, pues, de las normas de carácter genérico existen otras específicas que regulan las relaciones de la Administración con los administrados, y en nuestro caso, destacan las relativas a la inscripción de las Empresas en los diferentes Registros que obran en el Ministerio. Tanto las Empresas productoras de Fonogramas, como los fabricantes, los estudios de grabación, las importadoras, las editoras de partituras musicales, etc. . . . todas deben cumplir una serie de requisitos, tanto para obtener su inscripción en el Registro correspondiente, como durante su actividad profesional.



1976: ESTUDIO REVELACION

1977: MEJOR ESTUDIO

1978: MEJOR INGENIERO

... y seguimos en la brecha



ESTUDIO DE GRABACION

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GRACIAS RECORD WORLD

POR CONSIDERAR A



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RECORDS**

LA COMPAÑIA REVELACION del año 78



D. Manuel Paz - DIRECTOR GERENTE

—Cuando nuestra Compañía apareció en el mercado español, fueron muchos los que catalogaron de locuras nuestros objetivos. En aquellos momentos éramos y aún somos conscientes de la problemática de mercado que se nos planteaba; problemática que hemos superado trabajando con honestidad y cuidando nuestras producciones con

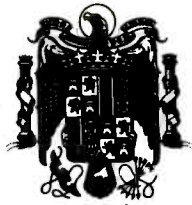
vistas a nuestro propio mercado así como al Americano y Europeo. La agresividad—de TROVA RECORDS—se debe a un equipo de trabajo, joven, dinámico con optimismo y una gran fé en el futuro discográfico. Esperamos con impaciencia que en nuestro país el disco sea catalogado como elemento de cultura.



D. Alberto Núñez Palacio - DIRECTOR ARTISTICO

—En la medida que las condiciones técnicas y artísticas de la producción española han evolucionado favorablemente en los últimos años (hasta situarse a la—par del resto de Europa y E.E.U.U.), España se convierte en una plaza cada día más interesante. Si a esto sumamos la importancia que co-

mo mercado tiene el bloque Iberoamericano en general y la aceptación que allí—tienen nuestros productos, el valor de España como—enclave estratégico salta a la vista. TROVA RECORDS es tan joven como optimista y pujante con respecto al futuro.



J. L. Uribarri

(Continued from page 8)

grabar; odio el previo o "play back," pero este programa nació con estos condicionantes. Primero porque en domingo no hay artistas en Madrid para hacer un programa con las estrellas de primera magnitud que están desfilando por "Aplauso." Hay que grabar entre semana; tampoco había personal. Y segundo porque, de no hacer el programa en "previo," nunca se grabaría en dos jornadas y la contratación de músicos, orquestas y grupos, desbordaría nuestro presupuesto. De cualquier forma, la falta de tiempo, es el mayor "handicap" para grabar en Play Back.

Pregunta: Dentro de que nos parece una labor muy loable e ingrata, ¿no opina que le falta un poco de preparación en ciertos aspectos, y que, por ejemplo, las entrevistas a las casas de los famosos están faltas de preguntas relacionadas con la profesión de cada uno?

Respuesta: Manuel Román y Eduardo Stern han entendido muy bien lo que necesitaba esa parcela de "los famosos de la canción en sus casas." Lo interesante era eso, "enseñar sus casas" y al mismo tiempo preguntarles cosas sobre su vida y su trabajo. Pretender hacer "a fondo" con cada artista, es muy hermoso, pero sería "a fondo." Esto es un microespacio de "Aplauso" que sirve, sin salirse del tema, para separar actuaciones de otras actuaciones que vienen a continuación. ¿No lee usted las revistas españolas musicales o las del corazón? ¿No priva lo gráfico sobre el texto? ¿Pues eso es lo que se pretende con ir a la casa de los famosos!

Pregunta: La Industria Fonográfica y los críticos especializados, internacionalmente, se quejan de que hay pocos comentarios profesionales, hechos por profesionales, sobre los cantantes, compositores, producciones, etc., del mundo de la música española. ¿No cree que hubiese sido una buena idea incluirlos en este programa, o por el contrario opina que eso merecía un programa especial?

Respuesta: A mí sólo se me está quejando usted al hacer esta pregunta... Con el ritmo que exige todo programa de TV, es absurdo meterse en hacer demagogia sobre los cantantes y actuantes en general. Ese sería otro programa en todo caso. Este es simplemente un "magazine musical" que no entra más que en el terreno de la distracción y no pretende otra cosa para el heterogéneo grupo de espectadores de los domingos. A mí, qué duda cabe, me gustaría hacer también un programa musical que tuviera otra profundidad y otro tratamiento más erudito, pero ni podría ser a esa hora del domingo, ni de tanta duración.

Pregunta: ¿Está usted plenamente satisfecho con el equipo humano con el que cuenta o hubiera preferido contar con alguien más, algún especialista más, etc?

Respuesta: He encontrado en Julio el mejor equipo de que se podía disponer: de una gente muy profesional dispuesta a dejarse la piel y las vacaciones en la cuneta con tal de salir airoso del desafío de un programa de envergadura en pleno verano y con muchos elementos en contra. El equipo humano, empezando por el veterano Solty, y siguiendo por el productor, el realizador Hugo Stiven para Estudio y Eduardo Stern para filmados, así como José Ramón Pardo, Fradejas, etc., etc., no es fácil de superar. No he podido tropezar con mejores y más entregados profesionales... Si el programa no le gusta a usted es porque usted quería otro programa. Lo siento; a mí me pareció que éste podía cumplir lo que me pedía la Dirección de TVE.

Pregunta: ¿Opina usted que "300 Millones" le coarta en algo a "Aplauso" o por el contrario al ser aquél destinado a otra audiencia, y en un horario bastante interspestivo, en absoluto puede perjudicar en ningún momento a "Aplauso"?

Respuesta: ¿Pero qué me dice? "300 Millones" nació con unos fines y sigue cumpliendo la meta que le trazaron. "Aplauso" ha nacido con unos fines y está cumpliendo los que se le pidieron. No tienen nada que ver más que la presencia de cantantes. Es como querer comparar "625 Líneas" con "300 Millones" o con "Aplauso." El programa "625 Líneas" está para promocionar los programas de TVE de la semana siguiente o de próxima producción, sin más; si se complica la vida es otro problema y otro programa. "300 Millones" está para mantener ese nexo de unión con los países de habla española a través del satélite y mostrando al mundo Iberoamericano lo que quiere conocer de nuestro país. En ese programa sólo llevan cantantes en castellano. Nuestra gama es mucho más rica y por ello somos mucho más musicales que los demás. No hay competencia

de ningún tipo. Desearía una mayor coordinación en musicales de TVE para que todos cuantos llevamos cantantes a los programas, supiéramos en cualquier momento de los que podemos disponer sin reiterarnos; de esa falta de coordinación se aprovechan algunos. Con "Aplauso" no han podido y lo digo con toda satisfacción.

Pregunta: ¿Los artistas que intervienen en el programa lo hacen dentro de un orden preestablecido o por presiones de las compañías discográficas y simpatías?

Respuesta: Ni por una cosa ni por la otra ¡Dios nos libre! Siempre tratando de distanciarlos de cualquier otro programa en el que hayan aparecido o vayan a aparecer en TVE, elijo las actuaciones con arreglo a las preferencias del público que creo conocer. Siempre dentro de unas posibilidades de dos tipos: económicas y de convocatoria en verano. Lograr artistas de la primerísima calidad que he tenido durante Julio y Agosto, ha sido un Calvario. Lo hemos logrado y me satisface sobremanera porque muy pocos daban un penique por nuestra aventura.

Pregunta: En un principio se hablaba de 13 programas y ahora se ha ampliado la cifra, a su juicio, ¿cree que es debido a la calidad o a que no hay otro musical preparado para su emisión?

Respuesta: Si se amplía o no, no es mi problema. Yo me comprometí a una serie de 13 programas. Si fuera un fracaso, TVE lo retiraría inmediatamente. Si continúa es porque son conscientes de la audiencia lograda.

Pregunta: Está usted verdaderamente satisfecho con el programa?

Respuesta: A nivel de haber cumplido con creces lo que se me había pedido, sí. Eso nunca puede interpretarse con mi conformidad total. Me parece que cada programa ha ido logrando un "más difícil todavía" en cuanto a contenido. Vuelvo a repetirle que nadie daba un penique por nosotros y estamos en 8'1 de audiencia. ¿Sabe lo que significa eso para un programa que lleva 8 ediciones o semanas, perdido en las tardes veraniegas de los domingos?

Pregunta: El programa que está preparando Luis Aguilé, cree que podrá beneficiar o perjudicar a "Aplauso"?

Respuesta: Ni una cosa ni la otra. No tienen nada que ver unos programas con otros. Ojalá hubiera más musicales. Eso crearía un interés en cada uno por lograr mejores figuras.

Pregunta: Usted es un hombre ocupadísimo y lleno de compromisos. Después de este programa, ¿propondrá a la Dirección de TVE otro; tratará de seguir haciendo el mismo, o por el contrario, volverá a ocuparse solamente de la Dirección de Relaciones Públicas de RTVE?

Respuesta: Me volveré al Gabinete de Relaciones Públicas inmediatamente que me lo diga la Dirección de TVE.

Pregunta: Por último, y aunque no sea nada verdaderamente relacionado con "Aplauso", nos gustaría saber si hay decisiones sobre el próximo Musical Mallorca 79, si será una edición similar o si cambiará en algo?

Respuesta: No conozco más de lo que usted sabe. Yo estoy tomando previsiones por si se celebra Mallorca 79. Se lo están pensando demasiado en Palma y luego vienen las prisas que siempre son desaconsejables. De celebrarse cambiaría muy poco o nada en su estructura y únicamente el esfuerzo radicaría en conseguir las mejores participaciones para la muestra. Como fechas preventivas nos hemos marcado la primera quincena de Mayo.

Conversacion Con el Sr. D. Angel Prieto Jefe Del Departamento Intl. De Safiro S.A.

By JOSE CLIMENT

■ **RW:** ¿Cómo se pulsa el momento internacional de los catálogos siendo una compañía netamente nacional?

Respuesta: Indudablemente Zafiro es una compañía nacional, pero no por ello deja de contemplar cualquier movimiento internacional que pueda ser beneficioso a la hora de introducirlo en nuestro país. De hecho, Zafiro cuenta en la actualidad con catálogos de la importancia de Dick James (Inglaterra), Pre-

lude (Estados Unidos), actualmente el catálogo más importante en cuanto a música Disco se refiere, Far Out (Estados Unidos), catálogo éste que dará mucho que hablar en los próximos meses de 1979, al margen de numerosas producciones independientes tanto de Francia como de Alemania.

En consecuencia el año '79 servirá de estímulo para que Zafiro siga potenciado y a la vez ampliando la línea internacional.

MARI TRINI



PALOMA SAN BASILIO



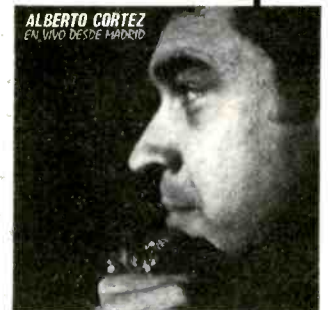
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Conversacion Con El Senor Don Emilio Martinez, Director De La Sociedad General De Autores De Espana

By JOSE CLIMENT

■ El Señor Martínez, nos explica la situación actual de la Sociedad y los cambios a realizarse:

Cuando estas líneas se publiquen, la Sociedad General de Autores de España (S.G.A.E.) habrá experimentado una sensible modificación en su régimen de funcionamiento, ya que las nuevas normas estatutarias aprobadas por su Junta General el día 21 de Junio de 1978 plantean un distinto funcionamiento de la Entidad, más acorde con lo que es la moderna administración del derecho de autor, terminando, a su vez, con un sistema que había llevado a que intereses particulares primaran sobre el fin general de protección que una administración de derecho de autor debe entrañar. El lector no es ajeno a que una serie de problemas surgidos en la Ejecución mecánica dependiente de la entonces designada Sección Musical, había conducido a anómalas situaciones que solamente unas nuevas normas estatutarias podrían poner remedio. Esto es lo que la S.G.A.E. se impuso, a partir de su conflictiva Junta General del 31 de Mayo de 1977 y esto es lo que creemos que ha conseguido. Se van a concatenar dos posturas fundamentales para una buena administración del derecho de autor: una, la que parte de un punto de vista específicamente técnico, es decir, de pura administración; y otra, coadyuvante con la anterior, la de la experiencia autoral y, en definitiva, de quien desenvolviéndose en el variopinto mundo del derecho de autor, puede aportar a la técnica administrativa la realidad de lo que ocurre en el mundo de la Propiedad Intelectual.

Todo este planteamiento lo comprendieron masivamente los socios de la SGAE, cuando el 21 de Junio de 1978 aprobaron la reforma de Estatutos, pues todo cuanto pueda decirse en contra de esa masiva aprobación no es más que consecuencia de la agria e indignada reacción de quienes, con esas nuevas normas estatutarias, se veían privados de todo aquello que les había permitido llevar a cabo una gestión de la Entidad, que había conducido a ésta al borde del desprestigio.

La S.G.A.E., con sus nuevos planteamientos, puede afrontar serenamente, no solamente los problemas propios de sus nacio-

nales sino también los de todos los socios de entidades extranjeras con las que mantiene cordiales relaciones, y abrirse, fundamentalmente, al mundo de la Propiedad Intelectual de habla hispana, para en él ocupar el lugar que enten demos corresponde en la defensa del derecho de autor, en favor del amplio abanico de la actividad artística de todas las nacionalidades que se producen en la América Hispana.

Emprende la SGAE este nuevo camino con la confianza y buena fe de quienes han respaldado su reforma estructural; pero también y no debe olvidarse, con la oposición de quien, no con tan buena fe, pretende que nada debiera cambiar para que todo siguiera en las condiciones, entendemos que todavía empeoradas si no se hubiera puesto remedio, a cuanto había acontecido hasta el 31 de Mayo de 1977.

La SGAE seguirá teniendo problemas, como los han de tener todas las Sociedades de Autores del mundo, ya que la protección administrativa y defensa del derecho de autor es una de las más difíciles e incomprensibles tareas que en la vida ciudadana ha de

llevarse a cabo. Pero estos problemas serán los lógicos de los lógicos planteamientos, no derivándose de actuaciones que amparando un demagógico proteccionismo al derecho de autor español, pretendían el beneficio de unos pocos en detrimento de una enorme mayoría.

La SGAE se siente satisfecha de que en el ámbito nacional ha encontrado la comprensión de sus Autoridades, que con sus actos no han hecho sino poner a cada cual en su sitio. Y en el ámbito internacional el respaldo dado a su gestión por la Confederación Internacional de Sociedades y Compositores (CISAC), como es de ver en la carta que con fecha 10 de Mayo de 1978 el Presidente de dicha Confederación, D. Werner Egk, dirigió al Presidente de la Sociedad General de Autores de España, D. Federico Moreno-Torroba, que a continuación se transcribe:

“Querido Sr. Presidente y estimado Maestro:

Con muy viva emoción, ya lo sabe Ud., ha escuchado el Consejo de Administración de la CISAC, reunido en Buenos Aires los 4 y 5 de Abril último, el

informe a la vez claro, preciso y completo que le hizo con toda lealtad u estimada Sociedad, por mediación de su Director General, sobre los fraudes observados por ésta en lo que concierne a la veracidad de cierto número de ejecuciones musicales por medios mecánicos durante años.

Al mismo tiempo que rinde homenaje a la honradez de esta actitud y a la firme determinación de ustedes de poner en práctica todos los medios necesarios para remediar definitivamente la grave carencia que se produjo en determinado momento en el seno de una de las Secciones de esa Sociedad, el Consejo de Administración de la CISAC deseo también asegurarle todo su apoyo moral en la acción emprendida por Uds. para poner orden en el funcionamiento de la SGAE, por medio de las necesarias reformas de estructura tendientes a evitar que estos hechos se vuelvan a producir.

Sólo puedo animarle para que continúe hasta el final y con todas sus consecuencias la obra de rectificación que efectúan actualmente de manera que la SGAE, al culminar esta indispensable reforma, pueda nuevamente enorgullecerse justificadamente del prestigio de que goza cerca de sus Sociedades hermanas.

Le ruego acepte el testimonio de mi alta consideración.”

Sean los lectores y cuantos tengan relación con el mundo del derecho de autor que la SGAE es una entidad totalmente abierta al exterior y deseosa de quien desea conocerla a fondo, no tiene más que acercarse a ella para obtener cuanta información considere precisa. Y fundamentalmente sepan los interesados en el mundo intelectual de habla hispana que la SGAE se ha puesto en marcha para lograr una indudable presencia en los países de América.

Ya no es ocasión de más diatribas ni de cruces de opiniones, sino que ha llegado el momento en que la SGAE reafirme el prestigio que tenía logrado y coadyuve a la mejor protección del derecho de autor a partir de un año, precisamente el de 1979, que entraña también para ella una gran efemérides que concurrir en su país: cumplirse el primer centenario de la Ley de Propiedad Intelectual española aún vigente, de 10 de Enero de 1879.

Conversacion Con El Sr. Alberto Galtés

By JOSE CLIMENT

■ Para salir al paso a una serie de rumores que han estado circulando en los últimos meses, le efectuamos dos preguntas al Director Gerente de Discos RCA de España, D. Alberto Galtés:

RW: Sr. Galtés, me gustraría me aclarara unos puntos que creo de interes para todos.

Galtés: Con mucho gusto.

RW: ¿Es cierto que hubo un momento en que se iba a crear una coalición de empresas multinacionales?

Galtés: No sé nada al respecto, ni lo creo. Pienso que se trata más bien de una broma de mal gusto.

RW: Se sabe que va a haber una Ley del Fonograma que amparará al Disco. ¿Cómo ve usted la repercusión de esa Ley en el producto nacional?

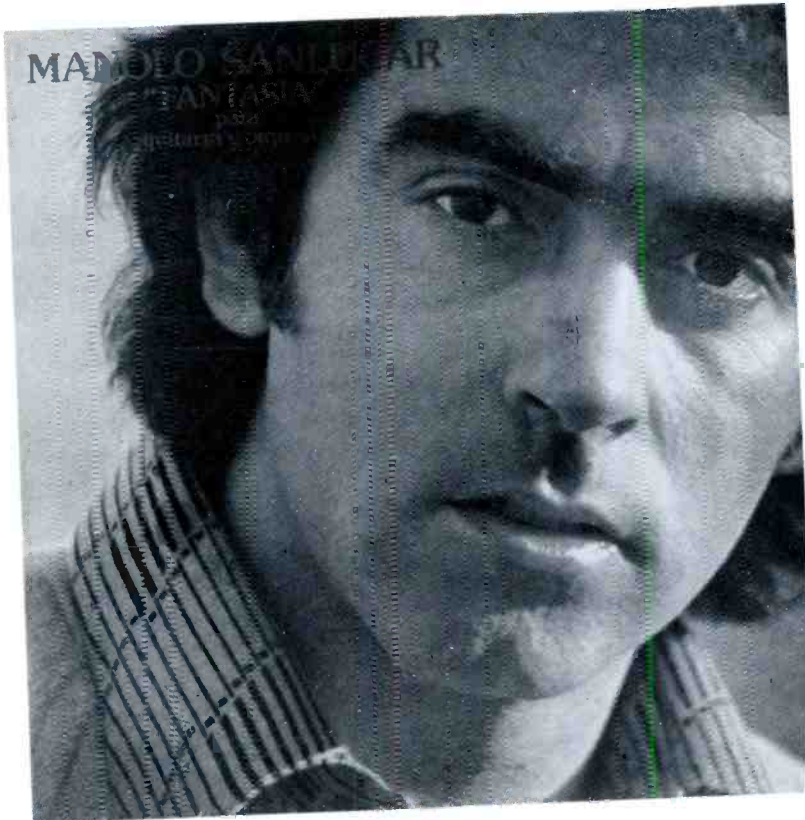
Galtés: Efectivamente la AFE (Asociación Fonográfica Española) viene trabajondo en pro de esa Ley del Fonograma desde hace mucho tiempo. Es un proyecto que probablemente prosperará pronto. Lo que sí es cierto es que la Administración hoy tiene

conciencia de la problemática de la Industria Fonográfica Española a través de la Dirección General de Ediciones Sonoras, que el Ministerio de Cultura ha creado recientemente y que nunca antes había existido. En cualquier caso, la repercusión que en su día pudiera tener esta Ley en el producto nacional sería, indudablemente, altamente positiva.

En este sentido, desearía aclarar que la RCA, al igual que otras compañías internacionales, y ello me consta, está promoviendo en España los artistas y productos locales mucho más que los internacionales; y esto es fácilmente demostrable con las cifras de unestrás inversiones y gastos en la creación y promoción del producto nacional.

Con esto quiero salir al paso de quienes se atreven a decir que la culpa de que no haya más discos de éxitos nacionales es nuestra. Nada más falso. Por otra parte, para nosotros es mucho más rentable un éxito nacional que uno internacional.

RECORD WORLD AWARDS 1978

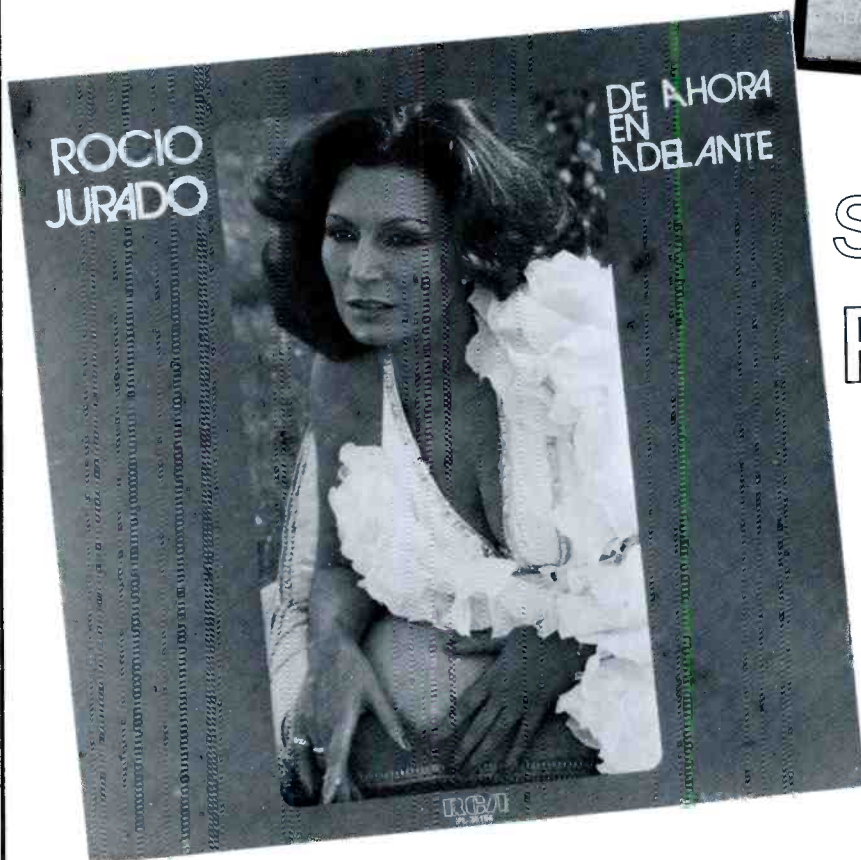


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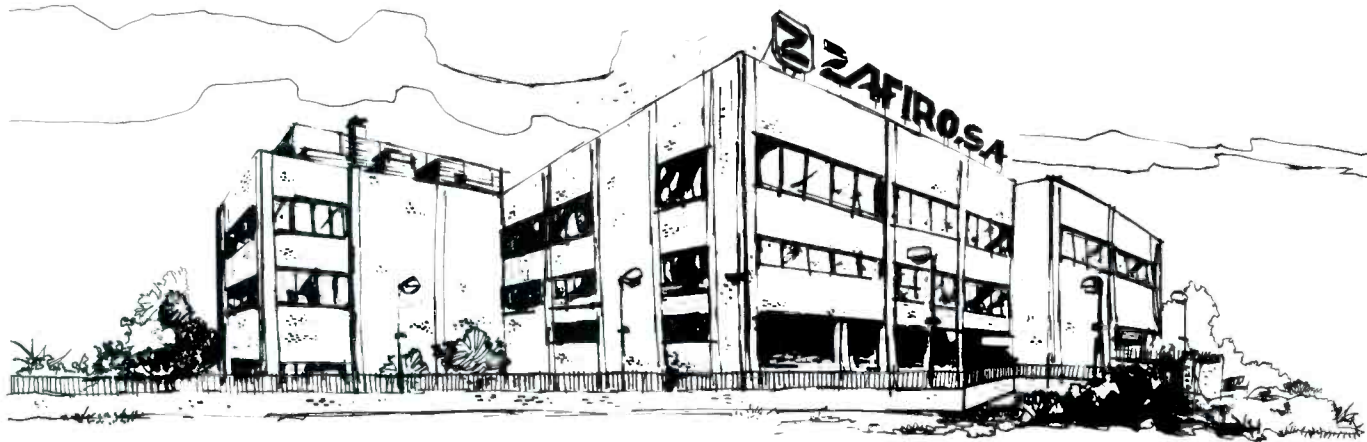
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Polygram Presents Achievement Awards at Natl. Meet

■ NEW ORLEANS—At the close of the Polygram Distribution team's first national convention held here last week, special achievement awards were presented during the awards banquet, the final event of the convention.

Awards for superior performances in 1978 were given for each position at the branch level. The Branch Of The Year Award went to the Miami branch and Larry Hensley, Miami's branch manager, who received the prize of an all-expense-paid trip for two to anywhere in the world.

John Lanford, from Polygram's Atlanta branch, accepted his award for Sales Representative Of The Year. The Merchandising/Sales Specialist winner for the year was Thure Gray, from Polygram's Seattle branch. Boston's Leslie Clifford, recently promoted to national advertising manager, picked up her award for marketing coordinator of the Year. Lanford, Gray and Clifford each won an all-expense trip for two to either Hawaii or Europe.

The Branch of the Month Award for the month of December, 1978, went to Shelly Rudin, New York branch manager, and the entire New York branch. Singles specialists were evaluated on a regional basis and the winners for the fourth quarter were Judy Bochner (New York branch) for the eastern region, Don Studley

BPI Predicts Higher UK Retail Levels

■ LONDON—The British Phonographic Industry is predicting only a slight increase in retail levels for 1978, though the total may reach 350 million pounds, a jump from 272 million the previous year. Trade value for 1978 should reach approximately 240 million pounds, but in real terms this figure is still well below the 1974 boom level—at least 20 percent down. The high figure reflects price rises through the year and a boom in single sales.

Quarterly BPI sales figures just published for July to September show a massive leap in singles sales—up by 58 percent (units) and 82 percent (value) compared to the same period in 1977. Cassettes were up by 14 percent (units) and 23 percent (value) with a price rise of eight percent and lps are the most disappointing, echoing industry concern here for static sales. There is only an eight percent increase in units over the same 1977 quarter and 25 percent in value, including the rises of around 16 percent in price. The total value of deliveries to the trade was up by 32.5 percent compared to the same 1977 period.

(Atlanta branch) for the southern region, Bob Finot (St. Louis branch) for the midwestern region and Allan Flaum (Los Angeles branch) for the western region.

The sales department presented other Polygram Distribution departments with special appreciation plaques for their contribution to the achievements made in 1978. Accepting the awards were Maurice Thibodeau, traffic manager, from the traffic department; Bob Cappiello, vice president of

finance, from the finance department; Bert Franzblau, vice president of operations, and Ed Simek, director of inventory and production, from the operations department; Art Whitmore, vice president, and Marty Cullen, director, from Polygram's management information systems department, and operations managers Dale Johnson, Ron Corya and Dean White from the Sun Valley, Indianapolis and Union depots, respectively.

(Continued on page 60)

RSO Names Smith Disco Promo Dir.

■ LOS ANGELES — Arnie Smith has been appointed director of national disco promotion for RSO Records, it was announced by Rich Fitzgerald, vice president, promotion, for the label.

Smith will work closely with disco radio stations and disco record pools throughout the country, providing record service and other assistance to the disco market.

Okun's '70 Songbook Reflects Artists' Shift to Personal Themes

By SAMUEL GRAHAM

■ LOS ANGELES—With the November, 1978 publication of "Great Songs of the '70s," arranger/editor (and record producer, for John Denver and others) Milton Okun has now supervised the issue of three anthologies of various popular songs representing the output of many songwriters in the last two decades. "Great Songs of the '70s" follows two volumes of "Great Songs of the '60s;" all three, as well as Okun's Lennon/McCartney anthology, are published by Times Books, a division of Quadrangle/The New York Times Book Co., Inc.

"I hadn't planned on doing this book until the New York Times suggested it in 1976," Okun told *RW* recently. "I suppose they saw that both 'Great Songs of the '60s' had been hits, so they decided to go ahead with this one. They had originally wanted it out as early as '77; I felt that it shouldn't be done until the decade was over, but then again, I think this one will do well enough to warrant a volume 2. And the second volume from the sixties wasn't published until '74."

There are two major ideological differences between "Great Songs of the '70s" and the anthologies that preceded it, according to Okun. First and foremost, as he

explains in his written introduction, is the lyrical content of the songs themselves. Whereas the first collections were "advertised as 'a social document you can play on your piano,'" he writes, "and it is true that the sixties were the years when the great social movements found voice in song," the anthology of 81 songs from the seventies "makes few direct references to social issues." Instead, "the dominant feature of the songs of this decade is the personal, internal search for self or the meaning of life." As examples of this dichotomy, Okun offered a comparison between Janis Ian's early "Society's Child" and her more recent "At Seventeen," or the Bee Gees' "New York Mining Disaster, 1941" and "You Should Be Dancing."

The second vital difference came with the actual selection of the material. "The songs I used are a combination of what I think are the most representative right now and what will represent the seventies twenty years from now," Okun said. "A larger percentage of these songs were big hits. In the sixties, I thought I knew better than the public; but my attitude has changed about what is popular also being good. There's got to be a germ of communication in a song that sells millions, and I think respect

should be paid to that fact. So this time, when there was a question between two songs, I went with what the public had already chosen as a hit."

Okun allowed that obtaining some of the copyrights for "Great Songs of the '70s" was more difficult than it had been for the earlier volumes, due to the considerable competition that has arisen in the form of many other song collections. "In most cases," he said, "when a particular song was unavailable, I was able to use another song by the same writer." There are notable omissions, however; Okun himself called the absence of any John Lennon songs (he had hoped to include "Imagine") "the biggest hole, to me."

All in all, he added, "every song in this book works as a song, one that can be a complete musical experience for a youngster playing it on a piano, without a rhythm section, sweetening and so on. Some great records are not based on great songs—it's the production, the musicianship, or whatever. My decisions were based on the greatest songs of the era, not the greatest records. In fact, it's my hope that some of these arrangements will live on long after the records themselves are forgotten."

Even more important than "retaining the essence of what grabbed people's emotions in the first place, when they heard the record," is the preservation of what Okun called "the spice of the musical idea, complete with dissonances, suspensions, etc. That's what's hard," Okun said, "keeping that in, and still keeping it simple. What I'm really looking for is simplicity and musical content."

Arrangements for "Great Songs of the '70s," by Okun and associate music editor Dan Fox, are provided for both guitar and piano. "We left out some things that we thought would be too hard for piano," Okun said.

Congrats for Tanya



Congratulating MCA recording artist, Tanya Tucker, backstage after her soldout Roxy engagement are, from left: Bob Siner, president/MCA Records; sister LaCosta, and brother, Don Tucker. Tanya's Roxy engagement was part of an 18-city tour which began in Detroit, December 8.

At the Polygram Convention . . .



Seen here at the recent Polygram convention in New Orleans are from left: Jack Kiernan, VP, sales with John Frisoli, Polygram distribution president; Frisoli with Larry Harris, Casablanca executive VP and Neil Bogart, president, Casablanca; Bogart with Dick Kline, Polydor executive VP; Kiernan with new regional VPs Pate Jones (midwest), Emiel Petrone (west), Herb Heldt (south), Ed Jarman (east) and Frisoli; Jim Frey, Deutsche Grammophon VP, making the classical presentation; Irwin Steinberg, Polygram Corporation executive VP with Jimmy Carter lookalike; Fred Fioto, De-Lite director of international affairs, Gabe Vigorito, De-Lite president with Bob Austin of Record World; Jules Abramson, Polygram distribution VP of planning, Joe Polidor, Phonogram assistant national sales manager and Cal Spurlin, Charlotte salesman; artist develop-

ment seminar panelists Bruce Bird, Casablanca executive VP, Lou Simon, Phnogram senior VP and director of marketing and Don Schmitzerle, Capricorn VP and general manager; Record World chart seminar speakers Mike Vallone, Spence Berland and Mike Sigman; Kiernan with sales representative of the year from the Atlanta branch, John Lanford; Miami branch members (with Larry Hensley, branch manager on far left), the winners of the branch of the year; Leslie Clifford, market coordinator of the year with Jon Peisinger, Polygram VP of marketing development; World Of Music Award winners with Peisinger, Vernon McNemar (San Francisco), Nancy Pollack (Miami) and Charlie Stewart (Atlanta); World Of Music Sales Representative Award winners with Peisinger, Bob Lampshire (Los Angeles), Mel Patton (Dallas) and Bob Wolff (Chicago).

Polygram Achievement Awards

(Continued from page 59)

A drawing was made from ticket stubs gathered from each banquet attendee at the beginning of the gala event. The winner, David West, Polygram's Portland sales representative, received a Wurlitzer juke box, which operated in the hospitality suite of the hotel throughout the convention.

Awards were also presented for superior performance in Polygram's fall program, "The World of Music," in three job categories. The Branch Manager Awards went to Paul Lucks (first prize)

from the St. Louis branch, Larry Hensley (second prize) from the Miami branch and Paul Wennik (third prize) from the Boston branch. Sales Representative Awards were presented to Bob Wolff (first prize) from the Chicago branch, Mel Patton (second prize) from the Dallas branch and Bob Lampshire (third prize) from the Los Angeles branch. In the merchandising / sales specialist category, winners were Charlie Stewart (first prize) from the Atlanta branch, Nancy Pollack (second prize) from the Miami branch and Vernon McNemar

(third prize) from the San Francisco branch. The Polygram winners received an all-expense-paid week for two in Hawaii; second prize winners received \$500; and third prize winners received \$200.

Also announced at the awards banquet were Polydor's winners for the Donny & Marie display contest, presented by Polydor vice president of sales Mario De-Filippo. One Polygram distribution merchandiser and one account in each region won a week for two in Hawaii, with a grand prize of a 1979 Plymouth going to Jesse Barber from Eucalyptus Records in Fairfield, California.

The Polygram winners were David Leach (Boston branch) for the eastern region, Patti Breedlove (Atlanta branch) for the southern region, John Rotella (Los Angeles branch) for the western region, and Brian Kiddey (Cleveland branch) for the midwestern region. Account winners from the other three regions were Chris Michaels from Harmony Hut in Cherry Hill, N.J. for the eastern region, Baird Spector from Spec's #1 in Miami, Fla. for the southern region and Dan Connor from Tower Records in Cleveland, Ohio for the midwestern region.



DONNY HATHAWAY

OCTOBER 1, 1945—JANUARY 13, 1979

ATLANTIC/ATCO RECORDS



The A/C Report

(A Bi-Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

I JUST FALL IN LOVE

AGAIN—Anne Murray
—Capitol (14)

LADY—Little River Band—Harvest (9)

CRAZY LOVE—Poco—ABC (8)

HEAVEN KNOWS—Donna Summer—Casablanca (8)

I WILL SURVIVE—Gloria Gaynor—Polydor (8)

BABY I NEED YOUR LOVIN'—Eric Carmen—Arista (6)

GOODBYE I LOVE YOU—Firefall—Atlantic (6)

NO TELL LOVER—Chicago—Col (6)

DANCIN' SHOES—Nigel Olsson—Bang (4)

DANCING IN THE CITY—Marshall Hain—Harvest (4)

FANCY DANCER—Frankie Valli—Warner/Curb (4)

FOREVER IN BLUE JEANS—Neil Diamond—Col (4)

MOMENT BY MOMENT—Yvonne Elliman—RSO (4)

WHEELS OF LIFE—Gino Vannelli—A&M (4)

WHDH/BOSTON

FIRE—Pointer Sisters—Planet

I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol

WSAR/FALL RIVER

DANCIN' SHOES—Nigel Olsson—Bang

DANCING IN THE CITY—Marshall Hain—Harvest

SEPTEMBER—Earth, Wind & Fire—ARC/Col

WIP/PHILADELPHIA

BABY I'M BURNIN'—Dolly Parton—RCA

FIRE—Pointer Sisters—Planet

HEAVEN KNOWS—Donna Summer—Casablanca

I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol

I WILL SURVIVE—Gloria Gaynor—Polydor

NO TELL LOVER—Chicago—Col

THIS MOMENT IN TIME—Engelbert Humperdinck—Epic

WMAL/WASHINGTON, D.C.

DANCIN' SHOES—Nigel Olsson—Bang

I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol

I WAS MADE FOR DANCIN'—Leif Garrett—Scotti Bros.

SAILING WITHOUT A SAIL—Michael Johnson—EMI-America

SEPTEMBER—Earth, Wind & Fire—ARC/Col

SHAKE IT—Ian Matthews—Mushroom

WE'VE GOT TONITE—Bob Seger—Capitol

WKBC-FM/

WINSTON-SALEM

BABY I NEED YOUR LOVIN'—Eric Carmen—Arista

FOR YOU AND I—1 Occ—Polydor

GOT TO BE REAL—Cheryl Lynn—Col

I WILL SURVIVE—Gloria Gaynor—Polydor

WSM/NASHVILLE

BABY I NEED YOUR LOVE—Eric Carmen—Arista

FOREVER IN BLUE JEANS—Neil Diamond—Col

LIVING WITHOUT YOUR LOVE—Dusty Springfield—UA

WQUD-FM/MEMPHIS

LADY—Little River Band—Harvest

WHY HAVE YOU LEFT THE ONE

YOU LEFT ME FOR—Crystal Gayle—UA

WIOD/MIAMI

BACK ON MY MIND AGAIN—Ronnie Milsap—RCA

CRAZY LOVE—Poco—ABC

FOREVER IN BLUE JEANS—Neil Diamond—Col

I WILL PLAY A RHAPSODY—Burton Cummings—Portrait

YOU THRILL ME—Exile—Warner/Curb

WJBO/BATON ROUGE

EVERY WHICH WAY BUT LOOSE—Eddie Rabbitt—Elektra

WHEELS OF LIFE—Gino Vannelli—A&M

WLW/CINCINNATI

CRAZY LOVE—Poco—ABC

MOMENT BY MOMENT—Yvonne Elliman—RSO

YOU CAN DO IT—Dobie Gray—Infinity

YOU THRILL ME—Exile—Warner/Curb

WCCO-FM/MINNEAPOLIS

BABY I NEED YOUR LOVIN'—Eric Carmen—Arista

FOR YOU AND I—1 Occ—Polydor

FOUR STRONG WINDS—Neil Young—Reprise

LOVE DON'T LIVE HERE ANYMORE—Rose Royce—Whitfield

RUN HOME GIRL—Sad Cafe—A&M

SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Tamla

WHEELS OF LIFE—Gino Vannelli—A&M

KULF/HOUSTON

A LITTLE LOVIN'—The Raes—A&M

BABY I'M BURNIN'—Dolly Parton—RCA

DANCIN' SHOES—Nigel Olsson—Bang

DA YA THINK I'M SEXY?—Rod Stewart—WB

HOME & DRY—Gerry Rafferty—UA

I WAS MADE FOR DANCIN'—Leif Garrett—Scotti Bros.

I WILL SURVIVE—Gloria Gaynor—Polydor

NEW YORK GROOVE—Ace Frehley—Casablanca

SEPTEMBER—Earth, Wind & Fire—ARC/Col

YMCA—Village People—Casablanca

KIIS/LOS ANGELES

FIRE—Pointer Sisters—Planet

I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA

NO TELL LOVER—Chicago—Col

KSFO/SAN FRANCISCO

CRAZY LOVE—Poco—ABC

GOODBYE I LOVE YOU—Firefall—Atlantic

I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol

KPNW/EUGENE

FOREVER YOUNG—Peter, Paul & Mary—WB

I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol

LOVE DON'T LIVE HERE ANYMORE—Rose Royce—Whitfield

MOMENT BY MOMENT—Yvonne Elliman—RSO

OH HONEY—Delegation—Shadybrook

KVI/SEATTLE

CRAZY LOVE—Poco—ABC

WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell—Clouds

Also reporting this week: WBZ, WBAL, WSB, WFTL, WGAR, WTMJ, WCCO, KMOX-FM, KMBZ, KOY, 25 stations reporting.

RETAIL RAP

By MIKE FALCON

■ CAREERS FOR WOMEN . . . AND MEN . . . Retail Rap had no idea of what to expect when we volunteered to take the Careers For Women Sales Course, offered for the first time to men. CFW was founded by **David King**, an ex-college English professor who set up the first sales organization for the Evelyn Woods Reading Dynamics Institute, and his approach to sales techniques can hardly be considered conventional. In addition to violating many of the sales techniques we've learned to accept as effective, timeworthy and trusted, King designed a course set up to instruct women how to sell. In fact, the Evelyn Woods sales department was, you guessed it, an all-woman force. Over the past 10 years King has refined his techniques and placed thousands of women in executive positions in advertising, public relations and sales. The employment service section of the organization has offered a six month money-back guarantee to prospective employers of CFW graduates, which shows the belief CFW has in their training programs. Retail Rap attended the first session ever given in sales by CFW for men, and came away with an extremely favorable impression. Although the basic sales course is more suited for those who have to make sales presentations, rather than for those who must sell on a retail level, a lot of the material and techniques can easily be applied (and, we think, with great success) to the store level. For those who have to sell to accounts, and for promotion people, the course is invaluable. In fact, I actually think those who take this \$25 course will have a decided advantage in making presentations, pitches or whatever you choose to call your sales rap. CFW plans further seminars for men, paralleling their CFW program, which may include resume preparation, sales interviews, corporate politics and how to select a career path. The seminars are all low-cost and held in various cities. Careers For Women is located at Century Park Plaza, 9911 W. Pico Blvd., Los Angeles, Ca. 90035, Tel. (213) 277-7754. In New York their Tel. is (212) 254-2192. **Kathy Aaronson**, publisher and executive editor of their newsletter, is especially interested in the record industry placement problems of women, and can be reached at the L.A. office. In short, this is the first sales course we've seen (outside some internal company programs) that we'd endorse.

EUCALYPTUS WINS THE DONNIE & MARIE DISPLAY CONTEST . . . Congratulations to Jess Barber for winning a hard-fought national competition. When do we get a ride in your new car?

NEW YEAR RESOLUTIONS, PART TWO . . . Following **Rob Gold's** into two weeks ago, we again give space to those who picked up their phones and dialed us with their probably soon-to-be-broken promises, threats, and idle chatter. Eucalyptus' **Paul Pennington**: "I resolve to drop the terms warehouse, tower and odyssey out of my vocabulary." (I don't think we misspelled the type of warehouse you were referring to, did we, Paul?). Eucalyptus' **Pia Gregun**: "To stop crushing ants and sending them to people." Liberman's **Clystine Wilson** (editor of their paper and assistant to **Steve Salsberg**): "I'm going to try and establish my own identity by not answering to the name of **Lois Lane** and telling myself that my boss, Steve Salsberg, isn't really **Perry White**, and **David Lieberman** really isn't **Superman**." Bearsville's **David Kastens**: "To be prepared for changes." UA's **Larry Cohen**: "To expect a wonderful year, full of growth and new potential, for both myself and my company." (Larry, did you really want a publicity post at some distant time in your past?). Longhair's **Tom Modica**: "I'm going to try and be as ruthless and paranoid as possible and become just like the big boys." Budget's **Roger Adcock**: "To give as much to the labels as possible until they start exercising some quality control, or to see if they will let us sell the higher quality demos." Stark's **Jim Bonk**: "I vow to our competitors that we will not open more than 100 stores in 1979." Stark's **Joe Bressi**: "I resolve to misbehave again at next year's Christmas party" (probably an excellent one for the Florida contingent). Stark's **Jerry Gladioux**: "I will try to be the first ad director to spend a billion dollars in manufacturer dollars in one year." Stark's **Paul David**: "I resolve not to purchase American Can, no matter how good the deal is this year." Everybody's **Norlene Lee**: "So far, all of mine have gone down the tube . . . I've really tried, but . . . do you have any ideas?" Stark's **Lew Garrett**: "To increase my 20,000 piece record collection by another 5,000 discs . . . so long as our controller promises not to take an audit in 1979." Pickwick's **Sue** and **Bob McDougall**: "To hang curtains before we shock the neighbors." Rose Records' **Jim Rose**: "Since the future of the record industry is uncertain at best, I'm going to make some prudent investments: I'll be putting a lot of money into Cleveland

(Continued on page 82)

Retail Report

Record World



JANUARY 27, 1979

A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

SALESMAKER OF THE WEEK



ARMED FORCES
ELVIS COSTELLO
Columbia

TOP SALES

ARMED FORCES—Elvis Costello—Col
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie Money—Col
DIRE STRAITS—WB
HERE, MY DEAR—Marvin Gaye—Tamla

CAMELOT/NATIONAL

BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
DON'T CRY OUT LOUD—Melissa Manchester—Arista
ENERGY—Pointer Sisters—Planet
MINUTE BY MINUTE—Doobie Brothers—WB
THE GAMBLER—Kenny Rogers—UA
TNT—Tanya Tucker—MCA
TOTALLY HOT—Olivia Newton-John—MCA
WANTED—Richard Pryor—WB

HANDLEMAN/NATIONAL

BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
EVERY WHICH WAY BUT LOOSE—Various Artists—Elektra (Soundtrack)
HERE, MY DEAR—Marvin Gaye—Tamla
JOHN DENVER—RCA
LORD OF THE RINGS—Fantasy (Soundtrack)
REED SEED—Grover Washington, Jr.—Motown
SANCTUARY—J. Geils Band—EMI America
THE GAMBLER—Kenny Rogers—UA
TNT—Tanya Tucker—MCA

KORVETTES/NATIONAL

ARMED FORCES—Elvis Costello—Col
BACK TO EARTH—Cat Stevens—A&M
DON'T CRY OUT LOUD—Melissa Manchester—Arista
EVERY 1'S A WINNER—Hot Chocolate—Infinity
HERE, MY DEAR—Marvin Gaye—Tamla
LIFE FOR THE TAKING—Eddie Money—Col
MISPLACED IDEALS—Sad Cafe—A&M
SHAKEDOWN STREET—Grateful Dead—Arista
TOUCH DOWN—Bob James—Col/Tappan Zee
2 HOT—Peaches & Herb—Polydor

NEHI/NATIONAL

BABYLON BY BUS—Bob Marley & The Wailers—Island
BUSH DOCTOR—Peter Tosh—Rolling Stones
COSMIC MESSENGER—Jean Luc Ponty—Atlantic
HEARTS OF STONE—Southside Johnny & the Asbury Jukes—Epic
HERE, MY DEAR—Marvin Gaye—Tamla

INFINITY—Journey—Col
LEGEND—Poco—ABC
STRANGER IN TOWN—Bos Seger & the Silver Bullet Band—Capitol
THE WIZ—MCA (Soundtrack)
TOUCH DOWN—Bob James—Col/Tappan Zee

PICKWICK/NATIONAL

CROSSWINDS—Peabo Bryson—Capitol
DIRE STRAITS—WB
DON'T CRY OUT LOUD—Melissa Manchester—Arista
ENERGY—Pointer Sisters—Planet
HERE, MY DEAR—Marvin Gaye—Tamla
JOHN DENVER—RCA
NICOLETTE—Nicolette Larson—WB
STEALIN' HOME—Ian Mathews—Mushroom
SUPERMAN—WB (Soundtrack)
TNT—Tanya Tucker—MCA

RECORD WORLD-TSS STORES/NEW YORK

ANGIE—Angela Bofill—Arista/GRP
ARMED FORCES—Elvis Costello—Col
BELL & JAMES—A&M
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
DIRE STRAITS—WB
JOHN DENVER—RCA
LEGEND—Poco—ABC
LIFE FOR THE TAKING—Eddie Money—Col
PARALLEL LINES—Blondie—Chrysalis
SANCTUARY—J. Geils Band—EMI America

SAM GOODY/EAST COAST

ANGIE—Angela Bofill—Arista/GRP
ARMED FORCES—Elvis Costello—Col
BELL & JAMES—A&M
DESTINY—Jacksons—Epic
DIRE STRAITS—WB
JOHN DENVER—RCA
MISPLACED IDEALS—Sad Cafe—A&M
PATRICE—Patrice Rushen—Elektra
SHIPWRECKED—Gonzalez—Capitol
YOU FOOLED ME—Grey & Hanks—RCA

STRAWBERRIES/BOSTON

ARMED FORCES—Elvis Costello—Col
BELL & JAMES—A&M
DESIRE WIRE—Cindy Bullens—UA
FLY AWAY—Voyage—Marlin
JUNGLE DRUMS—Wild Fantasy—Midsong Intl.
LIFE FOR THE TAKING—Eddie Money—Col
MISPLACED IDEALS—Sad Cafe—A&M
ROCK SOLID—Chi Chi Farales—Prism
ROUND TREE—Mango
SHOT OF LOVE—Lakeside—Solar

FOR THE RECORD/BALTIMORE

ADVENTURES OF CAPTAIN SKY—AVI
ANGIE—Angela Bofill—Arista/GRP
ARMED FORCES—Elvis Costello—Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
HERE, MY DEAR—Marvin Gaye—Tamla
JOURNEY TO ADDIS—Third World—Island
TOUCH DOWN—Bob James—Col/Tappan Zee
WANTED—Richard Pryor—WB
YOU FOOLED ME—Grey & Hanks—RCA

RECORD & TAPE COLLECTOR/BALTIMORE

ARMED FORCES—Elvis Costello—Col
DIRE STRAITS—WB

EVERY 1'S A WINNER—Hot Chocolate—Infinity
HEAD FIRST—Babys—Chrysalis
INNER SECRETS—Santana—Col
LIGHT OF LIFE—Bar Kays—Mercury
LOVE TRACKS—Gloria Gaynor—Polydor
MORE SONGS ABOUT BUILDINGS & FOOD—Talking Heads—Sire
MOTHER FACTOR—Mother's Finest—Epic
YOU FOOLED ME—Grey & Hanks—RCA

WAXIE MAXIE/WASH., D.C.

ANGIE—Angela Bofill—Arista/GRP
ARMED FORCES—Elvis Costello—Col
BONNIE POINTER—Motown
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
BUSTIN' LOOSE—Chuck Brown & the Soul Searchers—Source
HERE, MY DEAR—Marvin Gaye—Tamla
JOHN DENVER—RCA
LOVE TRACKS—Gloria Gaynor—Polydor
SHIPWRECKED—Gonzalez—Capitol
WANTED—Richard Pryor—WB

PENGUIN FEATHER/NO. VIRGINIA

ALIVE ON ARRIVAL—Steve Forbert—Nemperor
ARMED FORCES—Elvis Costello—Col
COLISEUM ROCK—Starz—Capitol
DIRE STRAITS—WB
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie Money—Col
MOVE IT ON OVER—George Thorogood & the Destroyers—Rounder
SLEEPER CATCHER—Little River Band—Harvest
WANTED—Richard Pryor—WB
WILLIE & FAMILY LIVE—Willie Nelson—Col

GARY'S/RICHMOND

BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
52ND STREET—Billy Joel—Col
GREATEST HITS—Barry Manilow—Arista
JOHN DENVER—RCA
MOTOR BOOTY AFFAIR—Parliament—Casablanca
SLEEPER CATCHER—Little River Band—Harvest
TOTALLY HOT—Olivia Newton-John—MCA
TOTO—Col

PLATTERS/PHILADELPHIA

ARMED FORCES—Elvis Costello—Col
BACK TO EARTH—Cat Stevens—A&M
DIRE STRAITS—WB
DUETS—Jerry Lee Lewis & Friends—Sun
EVERY 1'S A WINNER—Hot Chocolate—Infinity
HEAD FIRST—Babys—Chrysalis
LIFE FOR THE TAKING—Eddie Money—Col
MIDNIGHT DIAMOND—Dobie Gray—Infinity
MY CLAIM TO FAME—James Wells—AVI
PHYSICAL ATTRACTION—Keith Barrow—Col

WEBB/PHILADELPHIA

CROSSWINDS—Peabo Bryson—Capitol
DESTINY—Jacksons—Epic
HERE, MY DEAR—Marvin Gaye—Tamla
KEITH BARROW—Col
LOVE TRACKS—Gloria Gaynor—Polydor
NEW WORLDS—Mandrill—Arista
PATRICE—Patrice Rushen—Elektra

SHOT OF LOVE—Lakeside—Solar
WANTED—Richard Pryor—WB
YOU FOOLED ME—Grey & Hanks—RCA

NATL. RECORD MART/MIDWEST

DIRE STRAITS—WB
ENERGY—Pointer Sisters—Planet
EVERY 1'S A WINNER—Hot Chocolate—Infinity
HERE, MY DEAR—Marvin Gaye—Tamla
JOHN DENVER—RCA
LEGEND—Poco—ABC
LIFE FOR THE TAKING—Eddie Money—Col
LOVE TRACKS—Gloria Gaynor—Polydor
SUPERMAN—WB (Soundtrack)
THE GAMBLER—Kenny Rogers—UA

MUSIC STOP/DETROIT

BACK TO EARTH—Cat Stevens—A&M
BACKLESS—Eric Clapton—RSO
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
CROSSWINDS—Peabo Bryson—Capitol
JOHN DENVER—RCA
SANCTUARY—J. Geils Band—EMI America
TOTALLY HOT—Olivia Newton-John—MCA
TOTO—Col
WANTED—Richard Pryor—WB

RECORD REVOLUTION/CLEVELAND

ARMED FORCES—Elvis Costello—Col
BLACK NOISE—FM—Visa
HEAD FIRST—Babys—Chrysalis
HERE, MY DEAR—Marvin Gaye—Tamla
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie Money—Col
MIRROR STARS—Fabulous Poodles—Epic
STRANGERS IN THE NIGHT—UFO—Chrysalis
SUPERMAN—WB (Soundtrack)
TRILLION—Epic

RADIO DOCTORS/MILWAUKEE

ARMED FORCES—Elvis Costello—Col
BELL & JAMES—A&M
DIRE STRAITS—WB
INNER SECRETS—Santana—Col
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie Money—Col
LOVE TRACKS—Gloria Gaynor—Polydor
MISPLACED IDEALS—Sad Cafe—A&M
STRANGERS IN THE NIGHT—UFO—Chrysalis
2 HOT—Peaches & Herb—Polydor

GREAT AMERICAN/MINNEAPOLIS

ARMED FORCES—Elvis Costello—Col
CHAKA—Chaka Khan—WB
DIRE STRAITS—WB
HEAD FIRST—Babys—Chrysalis
INNER SECRETS—Santana—Col
LIFE FOR THE TAKING—Eddie Money—Col
MISPLACED IDEALS—Sad Cafe—A&M
MOTOR BOOTY AFFAIR—Parliament—Casablanca
PROFILE/THE BEST OF EMMYLOU HARRIS—WB
SUPERMAN—WB (Soundtrack)

DISCOUNT RECORDS/ST. LOUIS

ARMED FORCES—Elvis Costello—Col
HEAD EAST LIVE—A&M
HEAD FIRST—Babys—Chrysalis
HERE, MY DEAR—Marvin Gaye—Tamla

JOHN DENVER—RCA
K-SCOPE—Manzanera—Polydor
LIFE FOR THE TAKING—Eddie Money—Col
TRILLION—Epic
TRUTH 'N' TIME—Al Green—Hi
2 HOT—Peaches & Herb—Polydor

MUSIC BOX/NEW ORLEANS

BEST OF NORMAN CONNORS & FRIENDS—Buddah
CLOSE PERSONAL FRIENDS—Robert Johnson—Infinity
FLY AWAY—Voyage—Marlin
LIGHT OF LIFE—Bar Kays—Mercury
LOVE TRACKS—Gloria Gaynor—Polydor
NOTHING SAYS I LOVE YOU LIKE I LOVE YOU—Jerry Butler—Phila. Intl.
ROCKY HORROR SHOW—Ode (Soundtrack)
STEALIN' HOME—Ian Mathews—Mushroom
SUPERMAN—WB (Soundtrack)
THE GAMBLER—Kenny Rogers—UA

INDEPENDENT RECORDS/COLORADO

BELL & JAMES—A&M
BLACK NOISE—FM—Visa
BONNIE POINTER—Motown
DIRE STRAITS—WB
DRY JACK—Marlin
HERE, MY DEAR—Marvin Gaye—Tamla
KINSMAN DAZZ—20th Century
LET THE MUSIC PLAY—Arpeggio—Polydor
MISPLACED IDEALS—Sad Cafe—A&M
SHOT OF LOVE—Lakeside—Solar

ODYSSEY/SOUTHWEST & WEST

ANGIE—Angela Bofill—Arista/GRP
ARMED FORCES—Elvis Costello—Col
GREATEST HITS VOL. 2—Barbra Streisand—Col
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie Money—Col
LOVE VIBRATIONS—Joe Simon—Spring
MIDNIGHT DIAMOND—Dobie Gray—Infinity
MIRROR STARS—Fabulous Poodles—Col
SUPERMAN—WB (Soundtrack)
YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

MUSIC PLUS/LOS ANGELES

AMANT—Marlin
ARMED FORCES—Elvis Costello—Col
HEAD FIRST—Babys—Chrysalis
JOHN DENVER—RCA
LIFE FOR THE TAKING—Eddie Money—Col
MINUTE BY MINUTE—Doobie Brothers—WB
SHIPWRECKED—Gonzalez—Capitol
SUPERMAN—WB (Soundtrack)
TNT—Tanya Tucker—MCA
2 HOT—Peaches & Herb—Polydor

EVERYBODY'S RECORDS/NORTHWEST

BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
BUSH DOCTOR—Peter Tosh—Rolling Stones
C'EST CHIC—Atlantic
DIRE STRAITS—WB
EQUINOXE—Jean Michel Jarre—Polydor
EVERY 1'S A WINNER—Hot Chocolate—Infinity
GOT NO BREEDING—Jules & the Polar Bears—Col
MY OWN HOUSE—David Bromberg Band—Fantasy
SHAKEDOWN STREET—Grateful Dead—Arista
TOTALLY HOT—Olivia Newton-John—MCA



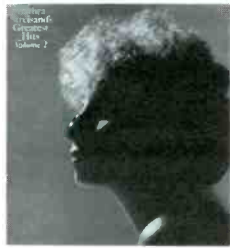
Record World Albums

PRICE CODE: F— 6.98
 G— 7.98
 H— 8.98
 I— 9.98
 J— 11.98
 K— 12.98
 L— 13.98

JANUARY 27, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)

| JAN. 27 | JAN. 20 | | | | WKS. ON CHART |
|---------|---------|---|-------------------|------------|---------------|
| 1 | 2 | BARBRA STREISAND'S GREATEST HITS, VOL. 2 | Columbia FC 35679 | (4th Week) | 9 H |
| 2 | 6 | BLONDES HAVE MORE FUN ROD STEWART/Warner Bros. BSK 3261 | | | 6 G |
| 3 | 3 | BRIEFCASE FULL OF BLUES BLUES BROTHERS/Atlantic SD 19217 | | | 6 G |
| 4 | 1 | 52ND STREET BILLY JOEL/Columbia FC 35609 | | | 14 H |
| 5 | 4 | A WILD AND CRAZY GUY STEVE MARTIN/Warner Bros. HS 3228 | | | 13 H |
| 6 | 5 | GREATEST HITS BARRY MANILOW/Arista A2L 8601 | | | 9 K |
| 7 | 10 | THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647 | | | 9 H |
| 8 | 7 | C'EST CHIC CHIC/Atlantic SD 19209 | | | 9 G |
| 9 | 9 | DOUBLE VISION FOREIGNER/Atlantic SD 19999 | | | 30 G |
| 10 | 19 | TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067 | | | 9 G |
| 11 | 11 | YOU DON'T BRING ME FLOWERS NEIL DIAMOND/Columbia FC 35625 | | | 7 H |
| 12 | 12 | JAZZ QUEEN/Elektra 6E 166 | | | 9 G |
| 13 | 15 | PIECES OF EIGHT STYX/A&M SP 4724 | | | 18 G |
| 14 | 14 | TOTO /Columbia JC 35317 | | | 12 G |
| 15 | 17 | BACKLESS ERIC CLAPTON/RSO RS 1 3039 | | | 10 G |
| 16 | 16 | LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119 | | | 19 K |
| 17 | 18 | MINUTE BY MINUTE DOOBIE BROS./Warner Bros. BSK 3193 | | | 6 G |
| 18 | 8 | GREASE (ORIGINAL SOUNDTRACK) /RSO RS 2 4002 | | | 38 K |
| 19 | 13 | LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155 | | | 17 G |
| 20 | 22 | CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118 | | | 15 G |
| 21 | 20 | SOME GIRLS ROLLING STONES//Rolling Stones COC 39109 (Atl) | | | 32 G |
| 22 | 21 | MOTOR BOOTY AFFAIR PARLIAMENT/Casablanca NBLP 7125 | | | 7 G |
| 23 | 24 | DOG & BUTTERFLY HEART /Portrait FR 35555 | | | 18 H |
| 24 | 27 | NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243 | | | 8 G |
| 25 | 25 | GREATEST HITS 1974-1978 STEVE MILLER/Capitol SOO 11872 | | | 8 H |
| 26 | 26 | THE STRANGER BILLY JOEL/Columbia JC 35987 | | | 70 G |
| 27 | 29 | STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698 | | | 36 G |
| 28 | 23 | WINGS GREATEST /Capitol SOO 11905 | | | 7 H |
| 29 | 31 | SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS//RSO RS 2 4001 | | | 58 K |
| 30 | 32 | BACK TO EARTH CAT STEVENS/A&M SP 4735 | | | 6 G |
| 31 | 34 | CROSSWINDS PEABO BRYSON/Capitol ST 11875 | | | 8 G |
| 32 | 28 | TIME PASSAGES AL STEWART/Arista AB 4190 | | | 18 G |
| 33 | 30 | WEEKEND WARRIORS TED NUGENT/Epic FE 35551 | | | 13 H |
| 34 | 33 | LIVE BOOTLEG AEROSMITH/Columbia PC2 35564 | | | 11 X |
| 35 | 42 | THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H | | | 5 G |
| 36 | 37 | THE MAN BARRY WHITE/20th Century Fox T 571 (RCA) | | | 16 G |
| 37 | 35 | SHAKEDOWN STREET GRATEFUL DEAD/Arista AB 4198 | | | 8 G |
| 38 | 40 | GREATEST HITS COMMODORES/Motown M7 912R1 | | | 9 G |
| 39 | 39 | HOT STREETS CHICAGO/Columbia FC 35512 | | | 16 H |
| 40 | 41 | BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722 | | | 18 G |
| 41 | 53 | HERE, MY DEAR MARVIN GAYE/Tamla T 364 LP2 (Motown) | | | 4 X |



CHARTMAKER OF THE WEEK

42 — **ARMED FORCES**
 ELVIS COSTELLO AND THE ATTRACTIONS
 Columbia JC 35709



1 G

| | | | | | |
|-----|-----|---|--|--|------|
| 43 | 45 | WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35652 | | | 7 J |
| 44 | 38 | TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS) | | | 21 G |
| 45 | 46 | TWO FOR THE SHOW KANSAS/Kirshner PZ2 35660 (CBS) | | | 11 K |
| 46 | 47 | DON'T LOOK BACK BOSTON/Epic FE 35050 | | | 22 H |
| 47 | 48 | SANCTUARY J. GEILS BAND/EMI-America SO 17006 | | | 7 G |
| 48 | 52 | TNT TANYA TUCKER/MCA 3066 | | | 8 G |
| 49 | 66 | DIRE STRAITS /Warner Bros. BSK 3266 | | | 3 G |
| 50 | 59 | "WANTED" RICHARD PRYOR LIVE IN CONCERT/Warner Bros. 2BSK 3264 | | | 5 X |
| 51 | 51 | BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974 | | | 59 G |
| 52 | 36 | GREATEST HITS STEELY DAN/ABC AK 1107/2 | | | 12 J |
| 53 | 60 | GET DOWN GENE CHANDLER/20th Century Fox/Chi Sound T 578 (RCA) | | | 5 G |
| 54 | 58 | CHERYL LYNN /Columbia JC 35486 | | | 7 G |
| 55 | 57 | LIGHT OF LIFE BAR-KAYS/Mercury SRM 1 3732 | | | 6 G |
| 56 | 49 | FOR THE SAKE OF LOVE ISAAC HAYES/Polydor PD 1 6164 | | | 11 G |
| 57 | — | LIFE FOR THE TAKING EDDIE MONEY/Columbia JC 35598 | | | 1 G |
| 58 | 64 | TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594 | | | 5 G |
| 59 | 44 | CHAKA CHAKA KHAN /Warner Bros. BSK 3245 | | | 13 G |
| 60 | 61 | STEALIN' HOME IAN MATTHEWS/Mushroom MRS 5012 | | | 10 G |
| 61 | 63 | INNER SECRETS SANTANA/Columbia FC 35600 | | | 14 H |
| 62 | 54 | ELAN FIREFALL/Atlantic SD 19183 | | | 13 G |
| 63 | 81 | ENERGY POINTER SISTERS /Planet P 1 (Elektra/Asylum) | | | 2 G |
| 64 | 50 | COMES A TIME NEIL YOUNG/Reprise MSK 2266 (WB) | | | 15 G |
| 65 | 56 | ACE FREHLEY /Casablanca NBLP 7121 | | | 17 G |
| 66 | 70 | BONNIE POINTER /Motown M7 911R1 | | | 5 G |
| 67 | — | JOHN DENVER /RCA AQL1 3075 | | | 1 H |
| 68 | 75 | MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024 | | | 5 G |
| 69 | 80 | MISPLACED IDEALS SAD CAFE/A&M SP 4737 | | | 3 G |
| 70 | 86 | SUPERMAN THE MOVIE (ORIGINAL SOUNDTRACK) /Warner Bros. 2BSK 3257 | | | 2 X |
| 71 | 78 | IF YOU WANT BLOOD AC/DC/Atlantic SD 19212 | | | 4 G |
| 72 | 74 | BOBBY CALDWELL /Clouds 8804 (TK) | | | 5 G |
| 73 | 76 | EQUINOXE JEAN-MICHEL JARRE/Polydor PD 1 6175 | | | 4 G |
| 74 | 71 | FROM THE INSIDE ALICE COOPER/Warner Bros. BSK 3263 | | | 6 G |
| 75 | 68 | STRIKES AGAIN ROSE ROYCE/Whitfield WHK 3277 (WB) | | | 21 G |
| 76 | 91 | LOVE TRACKS GLORIA GAYNOR/Polydor PD 1 6184 | | | 2 G |
| 77 | 84 | LEGEND POCO/ABC AA 1099 | | | 4 G |
| 78 | 43 | HEMISPHERES RUSH/Mercury SRM 1 3743 | | | 11 G |
| 79 | 65 | FEEL THE NEED LEIF GARRETT/Scotti Bros. SB 7100 (Atl) | | | 8 G |
| 80 | 67 | PLAYIN' TO WIN OUTLAWS/Arista AB 4205 | | | 10 G |
| 81 | 62 | A SINGLE MAN ELTON JOHN/MCA 3065 | | | 13 G |
| 82 | 55 | GENE SIMMONS /Casablanca NBLP 7120 | | | 17 G |
| 83 | 69 | CHANSON /Ariola SW 50039 | | | 15 G |
| 84 | 104 | HEAD FIRST BABYS/Chrysalis CHR 1195 | | | 1 G |
| 85 | 90 | THE CARS /Elektra 6E 135 | | | 26 G |
| 86 | 83 | REED SEED GROVER WASHINGTON, JR./Motown M7 910R1 | | | 17 G |
| 87 | 77 | LORD OF THE RINGS (ORIGINAL SOUNDTRACK) /Fantasy LOR 1 | | | 7 K |
| 88 | 93 | SHADOW DANCING ANDY GIBB/RSO RS 1 3034 | | | 32 G |
| 89 | 92 | LONG STROKE ADC BAND/Cotillion 5210 (Atl) | | | 2 G |
| 90 | 94 | DESTINY JACKSONS/Epic JE 35552 | | | 3 G |
| 91 | 73 | PETER CRISS /Casablanca NBLP 7122 | | | 17 G |
| 92 | 110 | EVERY 1'S A WINNER HOT CHOCOLATE/Infinity INF 9002 | | | 1 G |
| 93 | 102 | SHOT OF LOVE LAKESIDE/Solar BXL1 2937 (RCA) | | | 1 G |
| 94 | 105 | ANGIE ANGELA BOFILL/Arista GRP GRP 5000 | | | 1 G |
| 95 | 79 | PAUL STANLEY /Casablanca NBLP 7123 | | | 17 G |
| 96 | 97 | SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS//RSO RS 2 4100 | | | 25 X |
| 97 | 98 | GREATEST HITS THE MARSHALL TUCKER BAND/Capricorn CPN 0124 | | | 13 G |
| 98 | 109 | YOU FOOLED ME GREY & HANKS/RCA AFL1 3069 | | | 1 G |
| 99 | 111 | BUSH DOCTOR PETER TOSH/Rolling Stones COC 39109 (Atl) | | | 1 G |
| 100 | 72 | LOVE BEACH EMERSON, LAKE & PALMER/Atlantic SD 19211 | | | 7 G |

GET IN ON THE FUN.



Get in on Rod Stewart's
Blondes Have More Fun
(BSK 3261).

It's aroused more radio
stations and soared past
Platinum sales faster than
any Rod Stewart album
in history.

Featuring the single
"Da Ya Think I'm Sexy?"
(WBS 8724).

Both produced by Tom Dowd.

Just released: Special 12"
disco version of the single
"Da Ya Think I'm Sexy?"
(WBSD 8727).

Mixed by Jim Burgess.
Produced by Tom Dowd.

Management: Billy Gaff



101 THE ALBUM CHART 150

JANUARY 27, 1979

| JAN. 27 | JAN. 23 | |
|------------|---------|--|
| 101 | 103 | MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB) |
| 102 | 82 | FLAME RONNIE LAWS/United Artists UA LA 881 H |
| 103 | 96 | MR. GONE WEATHER REPORT/ARC/Columbia JC 35358 |
| 104 | 107 | BABYLON BY BUS BOB MARLEY & THE WAILERS/Island ISLD 11 (WB) |
| 105 | 113 | K-SCOPE PHIL MANZANERA/Polydor PD 1 6178 |
| 106 | 89 | ALICIA BRIDGES/Polydor PD 1 6158 |
| 107 | 85 | ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros. BSK 3209 |
| 108 | 112 | MELBA MELBA MOORE/Epic JE 35507 |
| 109 | 108 | ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229 |
| 110 | 99 | IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. BSK 3219 |
| 111 | 87 | WHO ARE YOU THE WHO/MCA 3050 |
| 112 | 138 | 2 HOT! PEACHES & HERB/Polydor 1 6172 |
| 113 | — | BELL & JAMES/A&M SP 4728 |
| 114 | 114 | HEARTS OF STONE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic JE 35488 |
| 115 | 106 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743 |
| 116 | 117 | SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005 |
| 117 | 122 | CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700 |
| 118 | 125 | RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010 |
| 119 | 123 | WORLDS AWAY PABLO CRUISE/A&M SP 4697 |
| 120 | 118 | TRAVOLTA FEVER JOHN TRAVOLTA/Midsong MTF 001 |
| 121 | 126 | RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113 |
| 122 | 88 | AN AMERICAN PRAYER JIM MORRISON AND THE DOORS/Elektra 6E 502 |
| 123 | 128 | JOURNEY TO ADDIS THIRD WORLD/Island ILPS 9554 (WB) |
| 124 | 116 | SECRETS GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189 |
| 125 | 135 | DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista AB 4186 |
| 126 | 95 | THE GOLDEN TOUCH CERRONE/Cotillion SD 5209 (Atl) |
| 127 | 101 | SWITCH/Gordy G7 980R1 (Motown) |
| 128 | 130 | PLEASURE AND PAIN DR. HOOK/Capitol SW 11859 |
| 129 | 139 | FLY AWAY VOYAGE/Marlin 2225 (TK) |
| 130 | 129 | ELVIS: VOL. 3 A LEGENDARY PERFORMER ELVIS PRESLEY/RCA CPL1 3082 |
| 131 | 131 | EVEN NOW BARRY MANILOW/Arista AB 4164 |
| 132 | 136 | EVERY WHICH WAY BUT LOOSE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503 |
| 133 | 119 | WAVELENGTH VAN MORRISON/Warner Bros. BSK 3212 |
| 134 | 137 | CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G |
| 135 | 100 | BACK TO THE BARS TODD RUNDGREN/Bearsville 2BRX 6986 (WB) |
| 136 | 143 | CLOSE PERSONAL FRIENDS ROBERT JOHNSON/Infinity INF 9000 |
| 137 | — | SHIPWRECKED GONZALEZ/Capitol SW 11855 |
| 138 | 140 | SECRET AGENT CHICK COREA/Polydor PD 1 6170 |
| 139 | — | THE GRAND ILLUSION STYX/A&M SP 4637 |
| 140 | 142 | STARDUST WILLIE NELSON/Columbia JC 35305 |
| 141 | 148 | MOLLY HATCHET/Epic JE 35347 |
| 142 | 146 | TEN YEARS OF GOLD KENNY ROGERS/United UA LA 835 H |
| 143 | 144 | BOSTON/Epic JE 34188 |
| 144 | 145 | GOIN' COCONUTS DONNY & MARIE/Polydor PD 1 0798 |
| 145 | 132 | UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222 |
| 146 | 124 | HEAT IN THE STREET THE PAT TRAVERS BAND/Polydor PD 1 6170 |
| 147 | 121 | YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2 |
| 148 | 133 | DREAM CAPTAIN & TENNILLE/A&M SP 4707 |
| 149 | 150 | MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096 |
| 150 | 134 | MONEY TALKS BAR-KAYS/Stax 4106 (Fantasy) |

151-200 ALBUM CHART

| | |
|-----|--|
| 151 | PARALLEL LINES BLONDIE/Chrysalis CHR 1192 |
| 152 | MILESTONE JAZZ STARS IN CONCERT/Milestone M 55006 (Fantasy) |
| 153 | WE ALL HAVE A STAR WILTON FELDER/ABC AA 1109 |
| 154 | INTIMATE STRANGERS TOM SCOTT/Columbia JC 35557 |
| 155 | MIDNIGHT EXPRESS (ORIGINAL SOUNDTRACK/Casablanca NBLP 7114 |
| 156 | NIGHT GROOVES BLACKBYRDS/Fantasy F 9570 |
| 157 | LARRY GATLIN'S GREATEST HITS/Monument MG 7628 |
| 158 | SPACE GEORGE BENSON/CTI 7085 |
| 159 | CLEAN EDWIN STARR/20th Century Fox T 559 (RCA) |
| 160 | PHYSICAL ATTRACTION KEITH BARROW/Columbia JC 35597 |
| 161 | STEP II SYLVESTER/Fantasy F 9556 |
| 162 | BEST OF ROGER WHITTAKER/RCA AFL 2255 |
| 163 | LOVE VIBRATIONS JOE SIMON/Spring 1 6720 (Polydor) |
| 164 | THE BEST OF NORMAN CONNORS & FRIENDS/Buddah BDS 5716 (Arista) |
| 165 | FOREIGNER/Atlantic SD 19109 |
| 166 | BLACK NOISE FM/Visa 7007 (Jem) |
| 167 | ROCK & ROLL MACHINE TRIUMPH/RCA AFL 2982 |
| 168 | AMERICAN DREAMS JESSE COLLIN YOUNG/Elektra 6E 157 |
| 169 | MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546 |
| 170 | STRANGERS IN THE NIGHT UFO/Chrysalis CH2 1209 |
| 171 | ALIVE ON ARRIVAL STEVE FORBERT/Nemperor JZ 35538 (CBS) |
| 172 | MIDNIGHT DIAMOND DOBIE GRAY/Infinity INF 9001 |
| 173 | LET THE MUSIC PLAY ARPEGGIO/Polydor PD 1 6180 |
| 174 | MY OWN HOUSE DAVID BROMBERG/Fantasy F 9572 |
| 175 | DUETS JERRY LEE LEWIS & FRIENDS/SUN 1011 |
| 176 | ADVENTURES OF CAPTAIN SKY CAPTAIN SKY/AVI 6042 |
| 177 | TRILLION/Epic JE 35460 |
| 178 | SMOOTH TALK EVELYN "CHAMPAGNE" KING/RCA APL1 3466 |
| 179 | PATRICE PATRICE RUSHEN/Elektra 6E 160 |
| 180 | NEW WORLDS MANDRILL/Arista AB 4195 |
| 181 | SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073 |
| 182 | MIRROR STARS FABULOUS POODLES/Epic JE 35666 |
| 183 | NOTHING SAYS I LOVE YOU LIKE I LOVE YOU JERRY BUTLER/Phila. Intl. JZ 35510 (CBS) |
| 184 | COLISEUM ROCK STARZ/Capitol ST 11861 |
| 185 | NEW ORLEANS HEAT ALBERT KING/Tomato TOM 7022 |
| 186 | TANTRUM/Ovation OV 1735 |
| 187 | THANK YOU... FOR F.U.M.L. (FUNKING UP MY LIFE) DONALD BYRD/Elektra 6E 144 |
| 188 | LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Bros. SB 7101 (Atl) |
| 189 | SMOKIN' SMOKEY ROBINSON/Tamla T9 363A2 (Motown) |
| 190 | GIVE 'EM ENOUGH ROPE THE CLASH/Epic JE 35543 |
| 191 | THE NEVILLE BROS./Capitol ST 11865 |
| 192 | TENDER IS THE NIGHT THP ORCHESTRA/Buttery FLY 014 |
| 193 | BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983 |
| 194 | JUNGLE FEVER NEIL LARSEN/Horizon SP 733 (A&M) |
| 195 | NEW DIMENSIONS THREE DEGREES/Ariola SW 50044 |
| 196 | KINSMAN DAZZ/20th Century Fox T 574 (RCA) |
| 197 | SINNER MAN SARAH DASH/Kirshner JZ 35477 (CBS) |
| 198 | RETURN TO FOREVER LIVE/Columbia C4X 35350 |
| 199 | TRUTH N' TIME AL GREEN/Hi HLP 6009 (Cream) |
| 200 | RAINBOW VISIONS SIDE EFFECT/Fantasy F 9569 |

ALBUM CROSS REFERENCE

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| ADC BAND | 89 | BOB MARLEY | 104 |
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| JACKSONS | 90 | PETER TOSH | 99 |
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Software Technology

By LEN FELDMAN

■ **MORE TAPE TYPES TO SELL:** If you already handle raw audio tape in your store you know that it is one of the fastest growing retail items to come along in decades. In the field of audio, the stereo cassette deck has been a winner this past year, with more and more audiophiles switching from passive listening to creative recording on cassettes. As we mentioned in an earlier column, the number and types of available cassette tapes keeps proliferating and every tape manufacturer keeps trying to capture a share of this growing market.

At the Winter Consumer Electronics Show (WCES) held in early January in Las Vegas there were more tapes on display than ever before. 3M (makers of Scotch Brand audio tape), which had rocked the industry with its announcement concerning pure metal particle cassette tape (Metafine) months earlier, finally came up with suggested retail prices for their new tape. As readers will recall, this all-metal particle tape offers greater dynamic recording range (particularly at high frequencies where other tapes go into saturation even at low recording levels) and better overall frequency response than do even the best chromium dioxide or cobalt-treated ferric oxide tapes. The only fly in the ointment about the new metal tapes as of this writing is the noticeable lack of any cassette decks with which the new tape can be properly used. From all indications at WCES, that is about to be remedied with the introduction of metal-compatible decks by such hardware makers as JVC, Nakamichi (which held off announcing availability of two models, 581 and 582, until the last moment), B.I.C./Avnet, Technics by Panasonic, Onkyo, Sanyo, and Rotel, to name a few. Eumig, a relative newcomer to the field based in Austria and better known for its photographic equipment and lenses, is taking an approach that may well be followed by other manufacturers which are caught short with new, non-compatible cassette deck models as metal tape hits the market. They will offer a retro-fit kit to owners of their original Model CCD cassette deck (a top-loading \$1,300 unit) for around \$200 which will allow owners to convert the tape heads and electronics to accommodate the new tape.

Getting back to pricing, 3M has set suggested retail prices for its Metafine tape at \$6.24 for a C-46 cassette, \$6.95 for C-60 lengths and \$8.95 for the popular C-90 package. That last figure is a bit better than the \$10.00 that had been predicted for a C-90 metal particle tape package but is still at least twice as high as what your customers now have to pay for the very best chrome or chrome-equivalent tapes from such leaders as TDK, Maxell, BASF and Memorex, all of whom are unsure of ultimate marketing plans for pure metal particle tape. According to Bud Barger of TDK, that company's position with regard to metal particle tape will depend on Japanese standardization meetings which have not, as yet, reached firm standards regarding the operating parameters of pure metal particle tape. During a recent trip to Japan by a group of audio journalists, however, TDK did give out prototype samples of its version of metal particle tape if for no other reason than to show reporters that they were just as capable of producing this sophisticated type of tape software as anyone else.

The second company to announce rough pricing for metal particle tape was Fuji Photo Film. They say that their version of this tape will be shipped from Japan some time late in the first quarter of 1979 and expect the C-46 length to sell for around \$7.50, with the C-60 pegged at around \$8.50. No suggested price was given for the popular C-90 length which would be offered later on.

With the prices of metal tape pegged at around twice the price of the best oxide formulations, B.I.C./Avnet is making a strong point about the advantages of its two-speed cassette decks. First introduced at last summer's CES in Chicago, B.I.C./Avnet's decks remain the only ones that can operate at $3\frac{3}{4}$ inches per second as well as at the standard $1\frac{7}{8}$ ips cassette tape speed. As spokesmen for the company point out, doubling the speed of cassette tape offers many of the same advantages in performance as does metal particle tape; specifically, better signal-to-noise ratio, lower distortion, and better recording "headroom" at high, treble frequencies. Since no special new heads and electronics are required with the higher speed, B.I.C./Avnet sees this as an important alternative to metal tape, since even though twice as much tape is used at the doubled speed, that increase in cost is offset by the higher cost of metal particle tape used at the

CBS Donates \$50,000 To King Center



CBS Records recently donated a grant of \$50,000 to the Martin Luther King Center For Social Change. The event took place in Atlanta, Georgia at The Martin Luther King 50th Birthday Celebration. Pictured during the ceremonies are (from left) LeBaron Taylor, VP, black music marketing, CBS Records; Paul Smith, Sr. VP & general manager, marketing, CBS Records; Coretta Scott-King, wife of the slain civil rights leader, and Martin Luther King, Sr.

slower speed. Nonetheless, they too are introducing a new deck, Model T-4, which, in addition to its two-speed capability will also be able to handle the new tape. They claim that at the higher speed, using metal particle tape on this new machine should yield an incredibly high signal to noise ratio of as much as 77 dB—a noise figure never before deemed possible in the cassette tape format.

VIDEO TAPE SOURCES EXPAND TOO: With home video tape recorders having become a hot consumer item, most of the important tape suppliers are also becoming more heavily involved in video tape manufacture and distribution. Memorex brand video tape for the VHS format expects to be shipping that product by mid-1979, while 3M will introduce both two-hour and four-hour lengths of tape in the VHS format to augment the Beta tapes that it is already marketing. Maxell is offering both one and two-hour lengths of VHS type video tape and has a complete promotional campaign that centers on consumer education in the home video area.

NARM-EIA Spotlight A-V Merchandising

■ **NEW YORK**—NARM (The National Association of Recording Merchandisers) co-sponsored with the EIA (Electronics Industry of America) a booth at the Consumer Electronics Show, in Las Vegas, Nevada, last week, devoted to the cross-merchandising of audio and video hardware and software.

A similar cross-merchandising center was featured by the joint efforts of the two associates in June of 1978 at CES in Chicago. The centers are evidence of the continuing effort of two allied industries to cooperate for their mutual benefit.

Of central importance at this year's show was the emphasis on video cassettes. The cross merchandising center showed, via actual set-up display racks, how video cassettes can be merchandised in record stores and within stores selling the video hardware who may not ordinarily sell software. Hardware for the video cassette section included Panasonic's VHS format and Sony's Beta format, both with TV monitors. Software was well represented, and featured pre-recorded video cassettes from Magnetic Video and Allied Artists, as well as video cassette concert

programs of leading recording artists.

Joseph A. Cohen, NARM executive vice president, in commenting on the success of the show's cross merchandising center, stated, "The increased activity and interest among the dealers of hardware in its companion software only verifies the assumptions made by NARM and EIA more than a year ago that cross-merchandising could benefit each of our groups mutually. The emergence of the video cassette only serves to emphasize the important role which the record and tape store and department can make in the growth of this new product line now."

An in-depth display of cross-merchandising techniques for records and tapes was created under the supervision of NARM's Stan Silverman, with the cooperation of a number of NARM and EIA member companies. Alta Distributing Company (headquartered in Phoenix and Salt Lake City) record and tape merchandisers who rack large departments in such stores as J.C. Penney, as well as their own retail stores, provided more than 1,000 pieces of product—records and tapes—for the display.

RECORD WORLD BLACK ORIENTED MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "Disco Nights (Rock Freak)" G.Q. (Arista). This is going to be one of the biggest records of '79—without a doubt. The sound is urban, fresh and danceable. I would call this "un-disco"—the new wave sound in disco music. Give it a listen, you'll find it hard to believe that all this music came from just four guys. This could be the Chic or Heatwave of '79.

The record industry has lost two very creative forces in the last two weeks with the deaths of Charles Mingus and Donny Hathaway. It is at times like these that one must stop and reflect on the vulnerability and frailty of our very existence. What types of pressures could force an individual to take his life at its creative peak? The artist must suffer for the sake of his art, but to make the ultimate sacrifice requires more than should be asked of anyone for an art form.

The two artists' lives were parallel in oppression. Both had to overcome tremendous obstacles in their professions, ranging from being avant garde to problems with the industry in terms of management and music. Hathaway, on the other hand, never reached that plateau, but his contributions to the black American art form known as jazz can't be measured in terms of awards. Both Hathaway and Mingus have left us a heritage and tradition to maintain; as long as there are records and we still listen to the cosmic forces that have bound us in this time and place, Donny and Charles will never be forgotten. They live to inspire those who follow in their footsteps.

Hob recording artist Shirley Caesar has been nominated for her second Grammy award in the category of best soul gospel performance, contemporary, for her Hob lp, "First Lady." Shirley won a Grammy in 1971 for her rendition of "Put Your Hand In The Hand Of The Man From Galilee."

Curtom/RSO recording artist Linda Clifford is scheduled to release her new single, an excellent cover of Simon and Garfunkel's "Bridge Over Troubled Waters." Warner's Eugene Record, formerly of the Chi-lites, has a hot disco number due soon that really reminds one of Edwin Starr's "Contact." The name of the tune is "Magnetism," and should be a very big record for this talented individual.

Motown's Rick James, in a recent exclusive interview, revealed that his stage show will incorporate many elements of magic and the art of illusion. His stage set is rumored to be in the six-figure category and was originally designed for a current pop superstar. Look out for Rick's new album which should be "Busting Out" all over the country in the next few weeks.

WAX TO WATCH

Powerhouse Programmer's Pick; "Phiss Phizz," Edwin Birdsong (Philadelphia International). The best way to describe Edwin's music

(Continued on page 70)

Chic

(Continued from page 36)

with Labelle and also toured and recorded as a member of Bull Angus before meeting Bernard and Nile. His credits also include stints with Stevie Wonder and George McRae. Lead singer Alfa Anderson appears on both Chic albums and she sang backup vocals on the first Chic tour. She is also heard on the original Broadway cast album of "The Wiz." Vocalist Luci Martin did club dates in the U.S. and Canada, studied dance with Alvin Ailey and the Jean Millen Dance Company, and acted in the road companies of "Hair" and "Jesus Christ Superstar" before joining Chic. She sang backup on the first Chic tour as well as on "C'est Chic."

Atlantic senior vice president/general manager Dave Glew noted, "Our marketing campaign for Chic was tailored to create an identity for the group as well as to break their records. Our pop, R&B, and disco departments have done a fantastic job with the group, in conjunction with WEA and Marc Kreiner and Tom Cossie, who originally brought Chic to Atlantic. The fact that 'Le Freak' is headed for double platinum status proves that we were on the mark."

The new Chic single "I Want Your Love" is set for late January release, and the band will be touring the U.S. again when they return from Europe.

Black Oriented Album Chart

JANUARY 27, 1979

- C'EST CHIC**
CHIC/Atlantic SD 19209
- THE BEST OF EARTH, WIND & FIRE**
ARC/Columbia FC 35647
- MOTOR BOOTY AFFAIR**
PARLIAMENT/Casablanca NBLP 7125
- CROSSWINDS**
PEABO BRYSON/Capitol ST 11875
- HERE, MY DEAR**
MARVIN GAYE/Tamla T 364 LP2 (Motown)
- THE MAN**
BARRY WHITE/20th Century Fox T 571 (RCA)
- GET DOWN**
GENE CHANDLER/20th Century Fox/Chi Sound T 578 (RCA)
- "WANTED" RICHARD PRYOR LIVE IN CONCERT**
Warner Bros. 2BSK 3264
- CHERYL LYNN**
Columbia JC 35486
- CHAKA**
CHAKA KHAN/Warner Bros. BSK 3245
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- LIGHT OF LIFE**
BAR-KAYS/Mercury SRM 1 3732
- 2 HOT!**
PEACHES & HERB/Polydor PD 1 6172
- BOBBY CALDWELL**
Clouds 8804 (TK)
- FOR THE SAKE OF LOVE**
ISAAC HAYES/Polydor PD 1 6164
- IS IT STILL GOOD TO YA**
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- EVERY 1'S A WINNER**
HOT CHOCOLATE/Infinity INF 9002
- SHOT OF LOVE**
LAKESIDE/Solar BXL1 2937 (RCA)
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- DESTINY**
JACKSONS/Epic JE 35552
- SMOOTH TALK**
EVELYN "CHAMPAGNE" KING/RCA APL1 3466
- SWITCH**
Gordy G7 980R1 (Motown)
- ENERGY**
POINTER SISTERS/Planet P1 (Elektra/Asylum)
- LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
- STRIKES AGAIN**
ROSE ROYCE/Whitfield WHK 3227 (WB)
- LONG STROKE**
ADC BAND/Cotillion SD 4210 (Atl)
- CLEAN**
EDWIN STARR/20th Century Fox T 559 (RCA)
- JOURNEY TO ADDIS**
THIRD WORLD/Island ILPS 9554 (WB)
- YOU FOOLED ME**
GREY & HANKS/RCA AFL1 3069
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- BELL & JAMES**
A&M SP 4728
- GREATEST HITS**
COMMODORES/Motown M7 912R1
- STEP II**
SYLVESTER/Fantasy F 9556
- UGLY EGO**
CAMEO/Chocolate City CCLP 2006 (Casablanca)
- FLAME**
RONNIE LAWS/United Artists UA LA 881 H
- ADVENTURES OF CAPTAIN SKY**
CAPTAIN SKY/AVI 6042
- MOTHER FACTOR**
MOTHER'S FINEST/Epic JE 35546
- SPARK OF LOVE**
LENNY WILLIAMS/ABC AA 1073
- DISCO GARDENS**
SHALAMAR/Solar BXL1 2895 (RCA)
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160

HOT WHEELS.

In its very first week, Gino Vannelli's new single "Wheels Of Life" is proving to be the smash follow-up to his all-time hit "I Just Wanna Stop." These "Wheels" are really movin'!

GINO VANNELLI
"WHEELS OF LIFE" THE NEW SINGLE.

From the platinum album, "Brother To Brother"
On A&M Records & Tapes

Produced by Gino Vannelli, Joe Vannelli and Ross Vannelli Direction Bill Johnston & Dave Bendett
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gino vannelli
BROTHER TO BROTHER



Record World Black Oriented Singles



TITLE, ARTIST, Label, Number, (Distributing Label)

| JAN. 27 | JAN. 20 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 3 | LE FREAK CHIC Atlantic 3519 (8th Week) | 15 |
| 2 | 2 | SEPTEMBER EARTH, WIND & FIRE /ARC/Columbia 3 10854 | 11 |
| 3 | 4 | GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386 (RCA) | 14 |
| 4 | 1 | GOT TO BE REAL CHERYL LYNN/Columbia 3 10808 | 19 |
| 5 | 5 | WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK) | 14 |
| 6 | 6 | I'M SO INTO YOU PEABO BRYSON/Capitol 4656 | 10 |
| 7 | 7 | I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386 | 13 |
| 8 | 9 | AQUA BOOGIE PARLIAMENT/Casablanca 950 | 9 |
| 9 | 13 | SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514 | 12 |
| 10 | 14 | EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002 | 10 |
| 11 | 11 | TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA) | 17 |
| 12 | 12 | FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451 | 11 |
| 13 | 8 | LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield 8712 (WB) | 13 |
| 14 | 17 | TOO MUCH HEAVEN BEE GEES/RSO 913 | 9 |
| 15 | 20 | BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/Source 40967 (MCA) | 7 |
| 16 | 19 | NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658 | 9 |
| 17 | 18 | LOVE VIBRATION JOE SIMON/Spring 190 (Polydor) | 9 |
| 18 | 10 | I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683 | 17 |
| 19 | 30 | IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA) | 8 |
| 20 | 22 | YMCA VILLAGE PEOPLE /Casablanca 945 | 12 |
| 21 | 21 | HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy) | 10 |
| 22 | 16 | YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/20th Century Fox 2380 (RCA) | 20 |
| 23 | 26 | NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB) | 13 |
| 24 | 15 | LONG STROKE ADC BAND/Cotillion 44243 (Atl) | 15 |
| 25 | 28 | LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069 | 12 |
| 26 | 27 | IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. 8710 | 10 |
| 27 | 23 | DON'T HOLD BACK CHANSON/Ariola 7717 | 17 |
| 28 | 24 | GIVING UP, GIVING IN THREE DEGREES/Ariola 7721 | 10 |
| 29 | 29 | YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600 | 14 |
| 30 | 31 | LOVE CHANGES MOTHER'S FINEST/Epic 8 50641 | 10 |
| 31 | 41 | HANG IT UP PATRICE RUSHEN/Elektra 45549 | 6 |
| 32 | 34 | LET'S DANCE TOGETHER WILTON FELDER/ABC 12433 | 7 |
| 33 | 40 | SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 | 7 |
| 34 | 35 | EVER READY LOVE TEMPTATIONS/Atlantic 3538 | 9 |
| 35 | 33 | DIG A LITTLE DEEPER LATIMORE/Glades 1750 (TK) | 10 |
| 36 | 38 | WONDER WORM CAPTAIN SKY/AVI 225 | 10 |
| 37 | 39 | YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846 | 6 |



| | | | |
|----|----|---|----|
| 38 | 43 | TOO LATE MANDRILL/Arista 0375 | 6 |
| 39 | 44 | OH HONEY DELEGATION/Shadybrook 1048 (Janus/GRT) | 5 |
| 40 | 42 | INSANE CAMEO/Chocolate City 016 (Casablanca) | 6 |
| 41 | 46 | ZEKE THE FREAK ISAAC HAYES/Polydor 14521 | 6 |
| 42 | 51 | I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA) | 5 |
| 43 | 53 | FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum) | 3 |
| 44 | 52 | CONTACT EDWIN STARR/20th Century Fox 2396 (RCA) | 3 |
| 45 | 60 | HEAVEN KNOWS DONNA SUMMER WITH BROOKLYN DREAMS/Casablanca 959 | 2 |
| 46 | 32 | I MIGHT AS WELL FORGET ABOUT LOVING YOU KINSMAN DAZZ/20th Century Fox 2390 (RCA) | 10 |
| 47 | 37 | LOVE IS HERE RONNIE LAWS/United Artists 1264 | 7 |
| 48 | 54 | WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/Unlimited Gold 14000 (CBS) | 6 |
| 49 | 56 | YOU CAN DO IT DOBIE GRAY/Infinity 50003 | 5 |
| 50 | 50 | JE SUIS MUSIC CERRONE/Cotillion 44244 (Atl) | 6 |
| 51 | 57 | SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380 | 5 |
| 52 | 58 | I'LL DANCE BAR-KAYS/Mercury 74039 | 5 |
| 53 | 63 | I WILL SURVIVE GLORIA GAYNOR/Polydor 14508 | 2 |
| 54 | 55 | KEEP IT COMIN' ATLANTIC STARR/A&M 2101 | 8 |
| 55 | 61 | AT MIDNIGHT T-CONNECTION/Dash 5048 (TK) | 2 |
| 56 | 70 | HE'S THE GREATEST DANCER SISTER SLEDGE/Cotillion 44245 (Atl) | 2 |
| 57 | 48 | GET UP BRASS CONSTRUCTION/United Artists 1262 | 7 |
| 58 | 64 | HEAT OF THE BEAT ROY AYERS/WAYNE HENDERSON/Polydor 14523 | 3 |
| 59 | 65 | JUST THE WAY YOU ARE BARRY WHITE/20th Century Fox 2395 (RCA) | 2 |
| 60 | 67 | DANCIN' GREY & HANKS/RCA 11460 | 2 |
| 61 | 68 | KEEP ON DANCIN' GARY'S GANG/Columbia 3 10884 | 2 |

CHARTMAKER OF THE WEEK

| | | | |
|----|---|--|---|
| 62 | — | POPS, WE LOVE YOU ROSS, GAYE, ROBINSON & WONDER Motown 1455 | 1 |
|----|---|--|---|



| | | | |
|----|----|---|----|
| 63 | 69 | SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS/Epic 8 50656 | 2 |
| 64 | — | YOU CAN'T WIN MICHAEL JACKSON/Epic 8 50654 | 1 |
| 65 | — | DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724 | 1 |
| 66 | 62 | LOVE IS VERNON BURCH/Chocolate City 015 (Casablanca) | 9 |
| 67 | 73 | SINNER MAN SARAH DASH/Kirshner 8 4278 (CBS) | 2 |
| 68 | — | I WANNA BE CLOSER SWITCH/Gordy 7163 (Motown) | 1 |
| 69 | 71 | SOUND OF MUSIC VALENTINE BROS./Source 40971 (MCA) | 3 |
| 70 | 25 | WE BOTH DESERVE EACH OTHER'S LOVE LTD/A&M 2095 | 13 |
| 71 | 66 | GLAD I GOTCHA BABY BEVERLY & DUANE/Ariola 7728 | 3 |
| 72 | — | SPANK JIMMY "BO" HORNE/Sunshine Sound 1007 (TK) | 1 |
| 73 | — | (WE NEED MORE) LOVING TIME DOROTHY MOORE/Malaco 1054 (TK) | 1 |
| 74 | 59 | LOOSE CABOOSE JOE TEX/Dial 2800 (TK) | 6 |
| 75 | 74 | EVERYBODY'S DANCING KOOL & THE GANG/De-Lite 910 | 3 |

BOHANNON "CUT LOOSE"

Produced by Hamilton Bohannon SRM-1-3762



AMERICA WILL CUT LOOSE
ON EVERY CUT.



ON MERCURY
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Angie Plays N.Y.



Performing songs from her debut album "Angie," on GRP Records, distributed by Arista Records, singer-composer Angela Bofill appeared recently at The Bottom Line in New York. Surrounding Angela (center) after her set are (from left): Leonard Scheer, vice president, sales and distribution, Arista Records; Clive Davis, president, Arista; Larry Rosen, GRP Records; Larkin Arnold, executive vice president, Arista; Elliott Goldman, executive vice president and general manager, Arista.

The Jazz LP Chart

JANUARY 27, 1979

1. **TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee
JZ 35594
2. **REED SEED**
GROVER WASHINGTON, JR./Motown
M7 910R1
3. **FLAME**
RONNIE LAWS/United Artists UA
LA 881 H
4. **CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
5. **ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
6. **PATRICE**
PATRICE RUSHEN/Elektra 6E 160
7. **WE ALL HAVE A STAR**
WILTON FELDER/ABC AA 1109
8. **SECRET AGENT**
CHICK COREA/Polydor PD 1 6176
9. **INTIMATE STRANGERS**
TOM SCOTT/Columbia JC 35557
10. **STEP INTO OUR LIFE**
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6179
11. **MR. GONE**
WEATHER REPORT/ARC/Columbia
JC 35358
12. **PAT METHENY GROUP**
ECM 1 1114 (WB)
13. **MILESTONE JAZZ STARS IN CONCERT**
Milestone M 55006 (Fantasy)
14. **COSMIC MESSENGER**
JEAN LUC PONTY/Atlantic SD 19189
15. **SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
16. **JUNGLE FEVER**
NEIL LARSEN/Horizon SP 733 (A&M)
17. **ANGIE**
ANGELA BOFILL/Arista/GRP 5000
18. **SPACE**
GEORGE BENSON/CTI 7085
19. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
20. **IMAGES**
THE CRUSADERS/ABC AA 6030
21. **LEGENDS**
DAVE VALENTIN/Arista GRP 5001
22. **THE BEST OF NORMAN CONNORS
& FRIENDS**
Buddah BDS 5716 (Arista)
23. **CARNIVAL**
MAYNARD FERGUSON/Columbia
JC 35480
24. **CHUCK, DONALD, WALTER &
WOODROW**
THE WOODY HERMAN BAND/Century
CR 1110
25. **SOFT SPACE**
THE JEFF LORBER FUSION/Inner City
IC 1056
26. **THANK YOU . . . FOR F.U.M.L.
(FUNKING UP MY LIFE)**
DONALD BYRD/Elektra 6E 144
27. **RETURN TO FOREVER LIVE**
Columbia C4X 35350
28. **CRY**
JOHN KLEMMER/ABC AA 1106
29. **LEGACY**
RAMSEY LEWIS/Columbia JC 35483
30. **STREAMLINE**
LENNY WHITE/Elektra 6E 164
31. **YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
32. **HEAVY METAL BE-BOP**
THE BRECKER BROTHERS/Arista AB 4185
33. **ANGELS OF THE DEEP**
SWEET BOTTOM/Elektra 6E 156
34. **MONTAGE PROJECT ONE**
MONTAGE/M.L. Productions MON 01/78
35. **MIND MAGIC**
DAVID OLIVER/Mercury SRM 1 3747
36. **YOU AIN'T NO FRIEND OF MINE**
IDRIS MUHAMMAD/Fantasy F 9566
37. **THE BLUE MAN**
STEVE KHAN/Columbia JC 35539
38. **EQUINOX**
JEAN-MICHEL JARRE/Polydor PD 1 6175
39. **EUROPEAN IMPRESSIONS**
LARRY CORYELL/Arista Novus AN 3005
40. **ANOTHER WORLD**
STAN GETZ/Columbia JG 35513

NARM 'Partnership' Session

(Continued from page 14)

light the merchandising opportunities which make themselves available to every industry segment when a real partnership exists between the manufacturer and the merchandiser.

The presentation will explore successful merchandising efforts by the manufacturers, when via the cooperation and integration of effort, interest and motivation of retailers and rack jobbers, creative merchandising opportunities are used at the store level, with rewarding results. Examples of successful "partnership" will be demonstrated by a panorama of visuals illustrating these opportunities.

The Merchandising Committee, chaired by Stanley R. Marshall, vice president, Elektra/Asylum Records, defined its philosophy in preparing this year's program as follows: "In our music community, there are many opportunities for accomplishing our goal of consumer sales, but without partnership, we won't realize any of those opportunities.

"We, as merchandisers, must recognize how important our activities are in channeling music to the public. And since

we represent that final link to the customer, it is our responsibility to present the artist with the opportunity for growth. This, obviously, cannot be accomplished without an analytical and systematic merchandising effort and a viable partnership to support it."

Members of the Merchandising Committee working with Marshall are Arnie Orleans, ABC Records; Lee Weimar, Alta Distributing; Dan Davis and Walter Lee, Capitol Records; Ron Oberman, CBS Records; Lou Fogelman, Music Plus; and Richard Lionetti, WEA.

Donny Hathaway Dies

(Continued from page 12)

up in St. Louis. He attended Howard University and began his professional career in Washington, D.C. He worked as a composer, arranger and producer for several artists before the release of his first Atco album in 1970.

Atlantic chairman Ahmet Ertegun called Hathaway "one of the most unique song stylists and composers in music today. All of us at Atlantic are deeply shocked and saddened by his untimely death."

Soul Truth (Continued from page 67)

is "ethnic electric." This, his second single from his soon-to-be released album on PI, is a tasteful blend of funk and rock with a danceable beat. This is another classic example of "undisco."

SINGLES:

"There But For The Grace Of God Go I," **Machine** (Hologram/RCA). An exciting new disco venture from the band that opened for the Commodores on their European tour.

"(Everybody) Get Dancing," **The Bombers** (West End). This could be a sleeper for the crossover market from the company that brought you Karen Young's "Hot Shot."

"Shake Your Body (Down to the Ground)," **The Jacksons** (Epic). This shows potential to be one of the biggest from one of the hottest.

"Can You Read My Mind," **Krypton** (A&M). The new dynamic duo (**Bobby Martin** and **Ron Kersey**) tackle Superman, and the result is amazing.

PICKS OF THE WEEK

SOMEWHERE IN MY LIFETIME

PHYLLIS HYMAN—Arista AB 4202



This is a very interesting album for Phyllis for several reasons. First, there are a number of

different producers who try to pull something different from her in every song. The overall album is great. In particular you should listen to "So Strange" and to Onaje's impeccable arrangement on "The Answer Is You." Phyllis is capable of becoming one of the greatest female singers of our generation.

NUMBERS

RUFUS—ABC AA-1098



If there was ever any doubt about the fact that Rufus would make a comeback, let me take a load

off your mind. The new album is going to be one of their biggest yet. There's a new direction here—almost a Steely Dan feel to it. The album has, in addition to the regular Rufus crew, Lalomie Washburn, Freddie Hubbard and Harvey Mason. This is an excellent vehicle for the group's new debut.

OPUS DE METROPOLIS

BIG APPLE BRASS—Royal Flush 5500



The concept here is some more of the studio concept disco sound, but the difference is that

there are some subtle jazz elements here that make it well worth listening to. The cuts are very metropolitan in feel and are a very smooth blend of the cosmopolitan feel of the Big Apple. The best way to describe the sound is MOR Disco.

MADAM BUTTERFLY

TAVARES—Capitol SW-11874

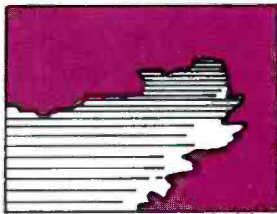


These talented brothers from the New England area have been pretty consistent in their produc-

tion of hits in the past, and this should be no exception to the rule. The addition of Bobby Martin to the crew has assured them a place in the golden sun along with LTD, MFSB and other Martin miracles. The direction is different but not off the beaten path to success.

RECORD WORLD BLACK ORIENTED ALBUMS

A weekly survey of airplay and sales activity on key black oriented albums



EAST

Adds

Booker T. Jones
Pointer Sisters
Keith Barrow

Phyllis Hyman
Allie & The Soul Sneakers
Marvin Gaye

Prime Cuts

Hot Chocolate—(Put Your Love)—WNJR;
(Love Is The Answer)—WNJR; (Stay With Me)—WNJR

Marvin Gaye—(You Can Leave)—WDAS-FM;
(Falling In Love)—WOL; (When Did You Stop)—WDAS-FM; (Time To Get)—WDAS-FM;
(Anna's Song)—WDAS-FM; (Anger)—WDAS-FM; (Everybody)—WOL; (It's Gonna Cost You)—WNJR

Parliament—(Liquid)—WDAS-FM; (Mr. Wiggles)—WDAS-FM, WNJR, WOL; (Rump of Steelskin)—WOL, WDAS-FM; (Motor Booty Affair)—WNJR; (Deep)—WDAS-FM, WNJR

Earth, Wind & Fire—(Love Music)—WDAS-FM, WNJR

Gloria Gaynor—(Anybody Wanna Party)—WOL

Pointer Sisters—(Hypnotize)—WNJR;
(Happiness)—WWIN, WNJR

Chic—(Chic Cheer)—WDAS-FM, WWIN, WNJR;
(I Want Your Love)—WDAS-FM, WWIN, WNJR

Voyage—(Souvenirs)—WWRL; (Fly Away)—WNJR; (El Dorado)—WNJR

T-Connection—(Love Supreme)—WWIN;
(Saturday Nite)—WNJR

Phyllis Hyman—(Kiss You All Over)—WWRL

Keith Barrow—(Turn Me Up)—WWIN

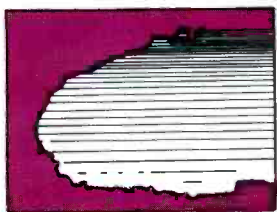
Booker T. Jones—(Someday)—WWRL

Allie & The Soul Sneakers—(Love Breakdown)—WWRL

Futures—(You Got It)—WNJR; (Someone Special)—WNJR; (Sunshine)—WNJR

Peabo Bryson—(She's A Woman)—WOL; (Love Is Watching)—WOL, WNJR; (Crosswinds)—WOL, WWRL, WNJR; (Smile)—WNJR

Bar Kays—(Give It Up)—WOL; (Loveshine)—WDAS-FM, WNJR*



WEST

Adds

None

Prime Cuts

Chic—(I Want Your Love)—KKT

Marvin Gaye—(Anna's Song)—KKT; (A Funky Space)—KKT; (When Did You Stop)—KKT, KDIA, KDAY*

T-Connection—(At Midnight)—KDIA

Parliament—(Mr. Wiggles)—KKT

Jacksons—(All Night Dancing)—KDIA

Cerrone—(Look For Love)—KUTE

Beautiful Bend—(That's The Meaning)—KKT

Amant—(If There's Love)—KKT

Special Delivery—(This Kind Of Love)—KKT

Kinsman Dazz—(Saturday Nite)—KUTE

Rick James—(Dream Maker)—KKT

Jazz Fusion

Angela Bofill—(Rough Times)—WWRL; (I Need You)—WOL; (This Time)—WOL

Patrice Rushen—(It's Just)—WDAS-FM; (Music)—WNJR; (Didn't You Know)—WNJR

Wilton Felder—(My Name Is Love)—WDAS-FM; (Star)—WDAS-FM

Ronnie Laws—(Joy)—WNJR; (Flame)—WNJR; (Living Love)—WNJR

Donald Byrd—(Thank You)—WDAS-FM

Sales Breakouts

Bell & James (A&M)

Ronnie Laws (UA)

Captain Sky (AVI)

Patrice Rushen (Elektra)

Jacksons—(Push Me Away)—WDAS-FM, WWIN

Peaches & Herb—(Reunited)—WOL

Kinsman Dazz—(Making Music)—WNJR;
(Saturday Night)—WDAS-FM, WWRL; (And I Mean)—WNJR; (Get Down)—WNJR

Four Tops—(When You Love)—WDAS-FM;
(Seclusion)—WDAS-FM; (Bits And Pieces)—WNJR; (This House)—WNJR; (Inside)—WNJR

Valentine Bros.—(Let Me Be)—WOL

Osiris—(Consistency)—WOL

Arpeggio—(Love & Desire)—WNJR; (Runaway)—WNJR; (Spellbound)—WNJR

Three Degrees—(Magic)—WNJR; (The Runner)—WNJR; (Looking For Love)—WNJR

Ronnie Foster—(Midnight Plane)—WOL

Fat Larry's Band—(Boogie Town)—WOL, WDAS-FM, WWRL; (Get It Together)—WDAS-FM

Dorothy Moore—(Girl Overboard)—WNJR;
(Being Alone)—WNJR

Fantastic Four—(BYOF)—WWRL, WOL, WWIN

Jazz Fusion

Angela Bofill—(This Time)—KKT; (Baby I Need)—KKT

Bobby Caldwell—KDAY*, KDIA*, KUTE*

Ronnie Laws—KDAY*

Sales Breakouts

Bell & James (A&M)

Grey & Hanks (RCA)

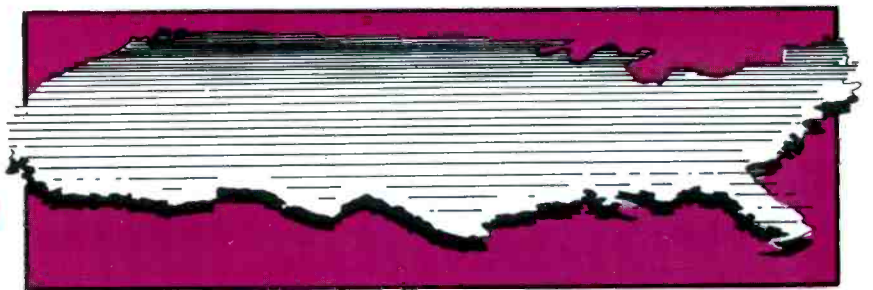
Patrice Rushen (Elektra)

Supermax—(Dance)—KUTE; (Love Machine)—KUTE, KKT

Lo Pamplemousse—(Slow Down)—KKT

Lou Rawls—(Send In The Clowns)—KDIA

Third World—KUTE*



MIDWEST

Jazz Fusion

Bob James—(Thank You)—WBMX; (Angela)—WBMX; (Touchdown)—KKSS, KPRS*, WABQ*; (Caribbean)—WBMX

Angela Bofill—(This Time)—KKSS; (Baby I Need)—WBMX; (Under The Moon)—WBMX, WABQ*

Dave Valentin—(Masquerader)—KKSS

Ronnie Laws—(All Of You)—KKSS, WCHB, WJPC; (Grace)—WBMX, KPRS*, WJLB*,

Chick Corea—(Slinky)—WBMX; (Central Park)—KKSS

Stanley Cowell—(The Stoker)—KKSS

Lonnie Liston Smith—(Quiet)—WBMX

Patrice Rushen—(When I Found)—WBMX

Roy Ayers & Wayne Henderson—(Step)—KKSS,

Sales Breakouts

Bell & James (A&M)

Ronnie Laws (UA)

Captain Sky (AVI)

Patrice Rushen (Elektra)

Peaches & Herb—(The Star Of My Life)—KKSS, WABQ*

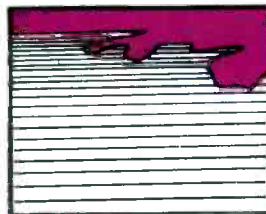
Al Green—(Wait There)—WJPC

Peabo Bryson—(Point Of View)—WBMX

T-Connection—(Saturday Nite)—WBMX

Phreek—(Much Too Much)—KKSS

Side Effect—(Dreamer)—KKSS, WBMX, KPRS*



SOUTH-SOUTHWEST

Jazz Fusion

Wilton Felder—(My Name Is Love)—WBOK;
(Cycles Of Time)—KMJQ; (Star)—KMJQ, WBOK; (I Know)—KMJQ

Patrice Rushen—(Didn't You Know)—KMJQ;
(Music)—KMJQ; (Changes In Your Life)—WBOK

Angela Bofill—(Summer Days)—KMJQ; (Share)—KMJQ; (Under The Moon)—KMJQ

Jeff Lorber—(Soft Space)—KMJQ; (Katherine)—KMJQ

Bob James—(Touch Down)—WAOK, WBOK

Donald Byrd—(Thanks)—WAOK

Dave Valentin—(I Want To Be)—KMJQ

Sales Breakouts

Pointer Sisters (Planet)

Bell & James (A&M)

Ronnie Laws (UA)

Peabo Bryson—(Crosswinds)—KMJQ; (Point Of View)—KMJQ; (Spread Your Wings)—KMJQ, WEDR-FM*

Controllers—(If Tomorrow)—WAOK

Al Green—(Happy Days)—WDIA

James Brown—(Take A Look)—WBOK

Regina Jones—WEDR-FM*

Melissa Manchester—(Almost Everything)—KMJQ; (Bad Weather)—KMJQ

Dobie Gray—(Sharing The Night)—KMJQ

Side Effect—(Ilee, Ilee, Ilee)—KMJQ; (I Like Dreaming)—KMJQ

Doobie Bros.—(Minute By Minute)—KMJQ

Montana—(Put It In Love)—KMJQ

Mandrill—(It's So Easy)—KMJQ

Dan Hartman—(Love Is A Natural)—KMJQ

(Asterisk indicates entire LP is being played)

Adds

Kinsman Dazz **Dave Valentin**

Booker T. Jones

Prime Cuts

Marvin Gaye—(Time To Get)—WDIA, WGIV;
(Falling In Love)—KMJQ; (Anger)—KMJQ, WBOK; (Get It Together)—KMJQ; (A Funky Space)—KMJQ, WDIA; (When Did You Stop)—KMJQ; (I Met A Girl)—WDIA, WLOK, WEDR-FM*

Bell & James—(You Never Know)—KMJQ

Peaches & Herb—(Reunited)—KMJQ, WDIA

Pointer Sisters—(Happiness)—KMJQ;
(Everybody's A Star)—KMJQ, WEDR-FM*

Parliament—(Mr. Wiggles)—KMJQ, WLOK;
(One Of Those Funky Things)—KMJQ, KYOK*; (Rump)—WLOK

Chic—(I Want Your Love)—WGIV; (Savoir Faire)—KYOK*, KMJQ*

Lemon—(A-Freak-A)—WBOK

Phreek—(I'm A Big Freak)—WBOK

Booker T. Jones—(Let's Go Dancing)—KMJQ

Bill Summer—(It's On My Mind)—KMJQ; (All I Want)—KMJQ

Kinsman Dazz—(Saturday Nite)—WAOK

T-Connection—(Love Supreme)—KMJQ; (Don't Stop The Music)—KMJQ, WEDR-FM;
(Saturday Night)—KMJQ

Bonnie Pointer—(More & More)—KMJQ

Bar Kays—(Shine)—WLOK, WDIA, WGIV;
(Get Up Do It)—WDIA, WEDR-FM*, KYOK*

Jacksons—(Push Me Away)—KMJQ
KYOK*, WEDR-FM*

Earth, Wind & Fire—(Love Music)—WDIA,
WLOK, WEDR-FM*

Sweet Time



Stiff recording artist Rachel Sweet visited WNEW-FM morning man Dave Herman during the recent "Be Stiff" tour at the Bottom Line. Seen from left are Stiff independent promotion man Steve Leeds, Sweet and Herman.

Goodphone™ ROCK ALBUMS

(A survey of reports indicating airplay activity at major album stations across the country)

| LW | TW | NW | Album | Label |
|----|----|----|--|----------------|
| 1 | 1 | 1 | The Blues Brothers Briefcase Full of Blues | Atlantic |
| 5 | 2 | 2 | Rod Stewart Blondes Have More Fun | Warner Bros. |
| 3 | 5 | 3 | The Doobie Brothers Minute by Minute | Warner Bros. |
| 2 | 3 | 4 | Billy Joel 52nd Street | Columbia |
| 8 | 8 | 5 | Dire Straits Dire Straits | Warner Bros. |
| 4 | 4 | 6 | Eric Clapton Backless | RSO |
| 9 | 7 | 7 | Queen Jazz | Elektra |
| ** | 14 | 8 | Eddie Money Life For The Taking | Columbia |
| 13 | 9 | 9 | Nicolette Larson Nicolette | Warner Bros. |
| 6 | 6 | 10 | Toto Toto | Columbia |
| 7 | 10 | 11 | The Grateful Dead Shakedown Street | Arista |
| 22 | 12 | 12 | Poco Legend | ABC |
| 11 | 11 | 13 | J. Geils Band Sanctuary | Emi America |
| ** | 16 | 14 | Elvis Costello Armed Forces | Columbia |
| 16 | 20 | 15 | Cat Stevens Back To Earth | A&M |
| 10 | 13 | 16 | Styx Pieces of Eight | A&M |
| 17 | 26 | 17 | Neil Young Comes A Time | Reprise |
| 21 | 15 | 18 | George Thorogood Move It On Over | Rounder |
| 14 | 24 | 19 | Linda Ronstadt Living In The U.S.A. | Asylum |
| 25 | 23 | 20 | The Pointer Sisters Energy | Planet |
| ** | 19 | 21 | The Babys Head First | Chrysalis |
| 26 | 28 | 22 | Santana Inner Secrets | Columbia |
| 15 | 17 | 23 | Firefall Elan | Atlantic |
| 24 | 22 | 24 | The Rolling Stones Some Girls | Rolling Stones |
| 28 | 21 | 25 | Foreigner Double Vision | Atlantic |
| 31 | 39 | 26 | Sad Cafe Misplaced Ideals | A&M |
| 43 | 18 | 27 | Robert Johnson Close Personal Friends | Infinity |
| 12 | 34 | 28 | Al Stewart Time Passages | Arista |
| 48 | 29 | 29 | The Outlaws Playin' To Win | Arista |
| ** | 44 | 30 | Steve Forbert Alive On Arrival | Nemperor |
| ** | ** | 31 | Camel Breathless | Arista |
| 18 | 42 | 32 | Southside Johnny Hearts of Stone | Epic |
| 35 | 35 | 33 | The Who Who Are You | MCA |
| ** | ** | 34 | The Marc Tanner Band No Escape | Elektra |
| 25 | 25 | 35 | Heart Dog And Butterfly | Portrait |
| 47 | 36 | 36 | Ian Matthews Stealin' Home | Mushroom |
| 27 | 40 | 37 | Emerson, Lake & Palmer Love Beach | Atlantic |
| ** | 49 | 38 | FM Black Noise | Visa |
| 19 | 30 | 39 | The Cars The Cars | Elektra |
| ** | 31 | 40 | Fabulous Poodles Mirror Stars | Epic |
| ** | ** | 41 | Cindy Bullens Desire Wire | UA |
| ** | ** | 42 | Joan Armatrading To The Limit | A&M |
| 34 | 38 | 43 | Boston Don't Look Back | Epic |
| 29 | 46 | 44 | Aerosmith Live Bootleg | Columbia |
| ** | ** | 45 | AC/DC If You Want Blood | Atlantic |
| ** | 47 | 46 | Trillion Trillion | Epic |
| 20 | 32 | 47 | Van Morrison Wavelength | Warner Bros. |
| 32 | 33 | 48 | Bob Seger Stranger In Town | Capitol |
| 46 | 43 | 49 | Talking Heads More Songs About Buildings & Food | Sire |
| 39 | 27 | 50 | Rush Hemispheres | Mercury |

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ACTION MUSIC

(Compiled by the RW research department)

■ **Peaches & Herb** (Polydor). Picked up adds at many major stations nationwide with continuing positive growth at stations already playing it. Top 10 on BOS chart. Adds this week are: WCAO, WIFI, WPRO-FM, KFRC, Z93, WGCL, WDRQ, KSLQ, WAYS, WLRZ, KOFM. Moves are: 17-15 WABC, 27-24 96X, 18-14 WLAC, 31-27 WTI, 18-15 WLCY, HB-31 WIFE, 29-24 WAUG, 28-23 WBSR, 18-13 WSGA, 31-29 WGSV, 29-21 KX-104, 24-19 WCGQ, 35-28 V-97, 27-21 WLYT.

Gloria Gaynor (Polydor). Stations already playing this record are calling it a smash, and even more stations picked up on the vibes as seen with adds like WPGC, WQXI, Z93, CKLW, KSLQ, KTLK, WNOE, WLCY, KBEQ, WZUU, KNUS, WAUG, KX-104, KTOQ, WINW. Moves are 7-6 WABC, 14-2 96X, 14-5 WRKO, 27-14 99X, 20-17 WNBC, 27-21 Y100, 19-13 13Q, HB-21 KFRC, 26-20 KRTH, HB-24 KVIL, 22-13 WPRO-FM, HB-26 KFI, 19-16 WSGA, 31-27 WLYT.



Peaches & Herb

Donna Summer (Casablanca). Heaven's not the only one that knows where this record is headed . . . right to the top! Phenomenal moves on both POP and BOS charts. Adds are: WPOC, KSLQ, KLIF, KVIL, WAYS, WIFI, KBEQ, KING, KGW, KFI, KNUS, Z104, KOFM, KUHL. Moves are: HB-30 WPEZ, HB-27 WRKO, 28-25 WQXI, 32-27 WZZP, HB-24 WNOE, HB-29 KRBE, 20-17 KRTH, HB-17 WPRO-FM, 30-25 WLCY, HB-25 WZUU, 33-28 WIFE, HB-20 WCIR, HB-27 WAUG, 30-21 WGSV, HB-30 KX-104, 29-25 KTOQ, 33-31 WLBZ, HB-28 WGUY.



Gloria Gaynor

Foreigner (Atlantic). A continuous growth pattern is steering this record upward. More adds this week are: WPGC, WQXI, WGCL, WDRQ, KDWB, KRBE, WIFI, KBEQ, KIMN. Moves are: 18-13 WKBW, HB-28 KFRC, 25-18 Z93, HB-34 WLAC, 8-5 WMET, 27-22 KSLQ, 8-4 B100, HB-26 WLCY, HB-30 WCAO, 19-16 KING, HB-24 KGW, HB-27 KFI, HB-28 WAUG, 26-18 KX-104, HB-28 WCGQ, 13-11 WEAQ, 32-27 WLBZ, 21-17 WGUY, 30-27 KOFM.

Nigel Olsson (Bang). There is a lot of confidence in this record as stations every week are supporting it. Adds this week are: CKLW, KSLQ, WCAO, WPRO-FM, KIMN, WINW, KOFM. Moves are: 8-7 Z93, 6-5 WCGQ, 22-18 WQXI, 15-12 94Q, 24-15 WLAC, HB-22 WZZP, 30-22 KXOK, HB-15 KTLK, 30-25 WTI, 26-21 KRBE, 25-22 KSTP, 19-17 KGW, 15-13 WCIR, 25-22 WAUG, 21-18 WBSR, 16-14 WGSV, HB-27 KX-104, 21-15 KTOQ, 23-20 WEAQ, 19-15 WGUY.

Doobie Brothers (Warner Brothers). The chartmaker of the week with excellent adds. The following stations are on the record: Z93, KBEQ, WZUU, KGW, WCIR, WBSR, WCGQ, WLBZ, WDRQ, KSLQ, KRJ, WNOE, KRTH, WZUU, KGW, KNUS, KDWB, WBBQ, WPEZ, KSTP, WAYS, WQXI, KING, KCBQ.

Fantasy Names McCoy Pop Promotion Director

■ **BERKELEY, CAL.** — Quincy McCoy has been named national pop promotion director for Fantasy/Prestige/Milestone/Stax, according to label president Ralph Kaffel.

McCoy joined Fantasy in 1978 as national jazz promotion director, following an 11-year radio

career. He was program director at San Francisco's KYA-FM and Atlanta's Z-93 after being assistant program director for Y-100 in Miami.

McCoy is based at Fantasy's Berkeley headquarters and reports to the label's vice president of marketing, Phil Jones.

RECORD WORLD CLASSICAL

Classical Retail Report

JANUARY 27, 1979

CLASSIC OF THE WEEK



**DONIZETTI
DON PASQUALE**
SILLS, KRAUS, GRAMM,
CALDWELL
Angel

BEST SELLERS OF THE WEEK*

DONIZETTI: DON PASQUALE—Sills, Kraus, Gramm, Titus, Caldwell—Angel
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Zukerman, Bolling—Columbia
DEBUSSY: PRELUDES, BOOK I—Michelangeli—DG
PACHELBEL: KANON—Paillard—RCA
BRAVO PAVAROTTI—London
TCHAIKOVSKY: 1812 OVERTURE—Dorati—London
UP IN CENTRAL PARK—Sills, Milnes, Rudel—Angel
VERDI: LA BATTAGLIA DI LEGNANO—Ricciarelli, Carreras, Gardelli—Philips
VERDI: OTELLO—Scotto, Domingo, Milnes, Levine—RCA

SAM GOODY/EAST COAST

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
JOSE CARRERAS SINGS GRANADA—Philips
DONIZETTI: DON PASQUALE—Angel
HANDEL: WATER MUSIC—Harnoncourt—Telefunken
MOZART: LATE SYMPHONIES—Karajan—DG
BRAVO PAVAROTTI—London
PUCCINI: MADAM BUTTERFLY—Scotto, Domingo, Maazel—Columbia
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—Philips
VERDI: OTELLO—RCA

KORVETTES/EAST COAST

BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Columbia
MARIA CALLAS: LA DIVINA—Angel
MARIA CALLAS: THE LEGEND—Angel
DONIZETTI: DON PASQUALE—Angel
HOROWITZ ENCORES—Columbia
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
PUCCINI: MADAM BUTTERFLY—Scotto, Domingo, Maazel—Columbia
VERDI: LA BATTAGLIA DI LEGNANO—Philips
VERDI: OTELLO—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: BRANDENBURG CONCERTOS—Collegium Aureum—Quintessence

BEETHOVEN: SYMPHONY NO. 3—Karajan—DG
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Columbia
HANDEL: WATER MUSIC—Harnoncourt—Telefunken
MONTEVERDI: MADRIGALS, BOOK VII—Leppard—Philips
PACHELBEL: KANON—RCA
SCRIABIN: PIANO MUSIC—Ashkenazy—London
STRAVINSKY: PETRUSHKA—Davis—Philips
VIVALDI: LA CETRA—Brown—Argo
VIVALDI: IL CIMENTO—Harnoncourt—Telefunken

SPECS/MIAMI

JOSE CARRERAS SINGS GRANADA—Philips
DONIZETTI: DON PASQUALE—Angel
FALLA: LA VIDA BREVE—Berganza—DG
BRAVO PAVAROTTI—London
RIMSKY-KORSAKOV: SCHEHEREZADE—Maazel—London
TCHAIKOVSKY: 1812 OVERTURE—Dorati—London
TCHAIKOVSKY: NUTCRACKER—Schermerhorn—Columbia
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—Philips
VERDI: NABUCCO—Scotto, Manuguera, Muti—Angel

RADIO DOCTORS/ MILWAUKEE

JAMES GALWAY PLAYS BACH—RCA
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
DEBUSSY: PRELUDES, BOOK I—DG
HANDEL: WATER MUSIC—Harnoncourt—Telefunken
MAHLER: SYMPHONY NO. 6—Karajan—DG
MOZART: PIANO CONCERTOS—De Larrocha, Solti—London
TCHAIKOVSKY: NUTCRACKER—Schermerhorn—Columbia
UP IN CENTRAL PARK—Angel
VIVALDI, TELEMANN: CONCERTOS—Stern, Rampal—Columbia

ODYSSEY RECORDS/ SAN FRANCISCO

BACH: FRENCH SUITES—Leonhardt—ABC
BEETHOVEN: VIOLIN CONCERTO—Accardo—Philips
BEETHOVEN: SYMPHONIES NOS. 6, 7—Karajan—DG
DEBUSSY: PRELUDES, BOOK I—Michelangeli—DG
DUKAS: LA PERI—Zinman—Philips
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
RAMPAL AND LASKINE PLAY JAPANESE MELODIES FOR FLUTE AND HARP—Columbia
SCHUBERT: TROUT QUINTET—Brandel, Cleveland Quartet—Philips
THOMAS: MIGNON—Horne, Vanzo, De Almeida—Columbia

* Best sellers are determined from the stores listed above, plus the following: King Karol/New York, Cutler's/New Haven, Discount Records/Washington, Cactus/Houston, Rose Discount/Chicago, Sound Warehouse/Dallas, Tower Records/San Francisco, Tower Records/Seattle, Tower Records/Los Angeles.

The 1978 Schwann Report

By SPEIGHT JENKINS

■ NEW YORK — The Schwann Record and Tape Guide, as indispensable for everyone in the record business in 1979 as in its previous 29 years of publication, has come up with the favorite composers, artists and classical pieces for 1978. One overall statistic is healthy for the whole business: over 10,000 new listings, split between records and tapes, came into the catalogue this year. This includes classical and popular. Also interesting, particularly for the classical field, was that there were more than 500 more cassettes than 8-track cartridges issued last year, and of the 10,557 new listings mentioned above, classical had a healthy share of 3064.

The composers this year did not change too much. Mozart, Beethoven and Bach were the top three in order, which was the same as last year, followed by Haydn who at 87 was up 45 albums from the year before. Schubert came next with 69, an increase of more than double which is hardly surprising considering the enormous amount of concert activity centering around the 150th anniversary of his death. My guess, incidentally, would be that 1979 will be a bigger year for Schubert recordings than 1978, because the records in many cases will follow last year's live concerts. Tchaikovsky stayed at 6th place, but almost doubled the number of issues, and Brahms moved down from fourth to seventh, although the number of releases remained constant. Schumann was again eighth place, and Chopin became ninth. Though it seems hard to imagine, the Polish composer did not make last year's top ten. Finally, tenth place belonged to Ravel, who last year was in seventh. Sibelius, last year's number 9, plus Debussy and Dvorak, who tied last year with Schubert in tenth place, did not make the list.

Classical performing artists showed almost a complete turnover, though the names are not new. Leonard Bernstein, in tenth place in 1976 and not even on the list last year, came in first, with 32 listings, and Vladimir Horowitz, who has probably never been on the list before, came in second with 30 because

of extensive RCA reissues. Nicolas Flagello, a conductor much less well known (and the brother of Metropolitan Opera bass Ezio), came in third with 27, again because of a special release, in his case by Peters International. Number four was not present last year or the year before either, Bernard Haitink, music director of the Concertgebouw as well as the Glyndebourne Festival, and number five was given to Daniel Barenboim who had missed in 1977 after having been present as number 3 in 1976. A repeat from last year comes next with Colin Davis, who had 20 albums as opposed to his 18 the year before. The next two are familiar to the list if not present last year: Neville Marriner and Antal Dorati, while pianist Wolfgang Brendel repeats his appearance of last year, this time in tenth place.

The classical pieces that were recorded most frequently last year were both, oddly enough, by Ravel: "Bolero" and "Pavane pour une infante defunte" each had eight different versions. In the seven listings department there was more variety: Beethoven's Symphony No. 3 predictably appeared as did Berlioz Symphonie Fantastique and the Second and Fourth Symphonies of Johannes Brahms. The only possible surprise is a surprise no more: Mahler's First Symphony. Though it would shock the music lovers of a quarter-century ago, now Mahler is a surer sell than Beethoven. Among those works listed six times there were many standard pieces, with the most unusual being Schubert's Ninth Symphony, hardly a rare item.

Tomato Taps Harley

■ NEW YORK — John Daniels, gospel director of a&r and executive producer of the John Daniels Gospel Series on Tomato Music, has announced the appointment of Denny Harley to the position of director of sales and promotion for the series.

Harley's background combines work as a part-time professional gospel musician, and a history of business experience in marketing and sales. In 1975, he decided to apply his marketing and sales expertise to gospel music. At this time, he joined Savoy.

DISCO

Disco File (Continued from page 24)

with riffing horns and excellent synthesizer scoring.

Of the week's new disco discs, I find among my favorites "(Everybody) Get Dancin'" (9:24), not the Disco Tex song, but a simmering sound quite different from last year's spacey, electronic "Bombers" album. It's at once more mainstream European and more rhythm and blues, due, respectively, to the lithe, inviting bass groove and the male-and-female lead duo. The two sing at first in unison, as lickety-split tapped cymbals gradually give way to timbales. The deceptive cool of this portion develops into a series of breaks, changes and pauses that give "Get Dancin'" an insidious kick. (Listen for the nifty adlibs and catch phrases that conclude the cut.) West End's Jim McDermott tells me an album will follow within two months.

The first listen to **Boney M.'s** "Dancing in the Streets," on Sire (6:18), also reveals a crucial contrast that will probably see far greater acceptance of the new cut compared to the group's other international (save for the U.S.) hits like "Rivers of Babylon" and "Rasputin." This time out, German and West Indian influences are submerged for a very recognizable American soul tack dominated by riffing guitars and horns and soul claps. The low, low female vocals are also a departure from the group's normally incisive bleating style.

LOOK! UP IN THE SKY . . . Predictably, several records are disco adaptations of movie soundtrack music or semi-novelty originals with a "Superman" theme. **Celi Bee and the Buzzy Bunch's** original "Superman" (5:09), from her first album, has been resericed by TK to do battle with **Herbie Mann's** Atlantic cover. In a lovely coincidence of symmetry, **The Wonderland Band** follows up "Wonder Woman Disco" with "Thrill Me (With Your Super Love)" (RS International). The 8:10 cut has a piano and moog construction that leaves center stage to the vocals, including a voicebag distorted male bass, tweeting female backups and **Dee Dee Denard's** perfectly wonderful lead—sassy, camp and just a *bit* too much. In a handclap break, a cheer almost seems to segue into "Instant Replay," but the cut is pulled back to break again with orchestral flourishes. Two daring pauses occur near the conclusion, cold stops that work perfectly, given the success of the rest of the cut. "Thrill Me"'s flip, an overture of several movie motifs, is interesting for its jazzy moments, but perhaps a bit too sleek for this year's taste. A&M's contribution to the Superman deluge is **Krypton's** vocal version of "Can You Read My Mind" (7:42), produced by **Bobby Martin** and **Ron Kersey**. It's a good possibility, deriving bites from a strong female chorus and soul-style changes that extend the song to disco length. Another pop culture phenomenon is reflected in "Nanu, Nanu (I Wanna Funky With You)," a TK disco disc running 8:00, by **Daddy Dewdrop**. It's a badass combination of whiplash handclaps, walking bass and spacey synthesizer gleeps. Once you get past the obtrusive hook, there's no denying that it moves, especially in the edited break, mixed by **Randy Sills**.

ROCK FREAK: Three new disco discs have tough, hard-hitting sounds that will make them useful changes of pace; heading the list is this week's obvious hit, already making progress up Disco File's chart as an album cut, **Rod Stewart's** "Da Ya Think I'm Sexy" (Warner Bros.), remixed to 6:31 and made easier for deejays to handle by Jim Burgess. It's a surprisingly appropriate effort, the most obvious features, to this observer, being the bass line's debt to "Dance, Dance, Dance" and the explicitness of the lyric, which fits right in with the rest of the field. **Amii Stewart's** rock-flavored "Knock on Wood" (Ariola) is mastered in two versions, with a tempo difference of six beats per minute. The crunching, unusual rhythm turns out to be so fast that the difference between "Amii Amyl" (6:10) and "Amii Ludes" (6:13) is negligible (although one can give her a bigger hit of either by varying the speed manually). In any case, the cut has received scattered play and, once the surprise wears off, you notice Stewart's supple vocal, the Beach Boys-sounding back-ups and nice synthesizer effects.

G.Q.'s debut, "Disco Nights (Rock-Freak)," produced by **Jimmy Simpson**, will please those who liked **Instant Funk's** "I've Got My Mind Made Up" instantly, and, very likely, a lot of others. The mixed bite and flow of the cut, beginning with jumpy choked guitar and sustaining its 5:51 with percussion and bass overlaid with a dry string synthesizer, has the effect of a looser, more full-bodied Gary's Gang.

NEW DISCO DISCS: **Thelma Houston's** "Saturday Night, Sunday Morning," remixed for a Motown disco disc by **Larry Rossiello** of

Los Angeles' Probe, is a sprightly, invigorating cut, with expansive orchestration arching over the bubbling neo-Motown rhythm. Houston is assured and vibrant; nice touches are the keyboard intro, and what sound like finger cymbals in the instrumental passage. **Kathy Barnes' "Body Talkin'"** (6:15) is the first disco effort by Nashville's Republic Records, and it's a tightly wound record that makes good, simple use of timbales and synthesizer around Barnes' spunky vocal. The bass break is mixed way up high—one is almost engulfed by it. "Rhythm of Love" (5:13), a TK disco disc by **Brandy**, has a delicious dated feel in the breathy vocals and a cooling, airy sound that breaks all too briefly, for a Latin-inflected passage. The flip, "Curiosity" (5:12), is also engaging, with an insinuating, even sleazy effect that sounds good for a wasted, early morning crowd. Speaking of which . . . see you at the disco.

Pushin' Patrice



Elektra/Asylum's Patrice Rushen, in New York for a listening session of a new album, "Patrice," was greeted by Gerry Bledsoe, host of WPIX-TV's "Disco World" show, and Basil Nias, black oriented music editor of Record World. Pictured from left: Bledsoe; Ralph Ebler, E/A east coast general manager; Patrice Rushen; John Brown, E/A jazz/fusion east coast regional marketing coordinator, and Nias.

Metz, Rapp Set Disco Exposition

■ NEW YORK—Stephen Metz and Joseph Rapp have announced that they will present the First International Disco Exposition in New York June 21-24. It will take place at the New York Coliseum.

For a \$5.00 entrance fee, a person will be able to spend the entire day at the Coliseum.

Live entertainment will be supplied at least one hour every night with a major record company presenting one of its top international acts in a total entertainment setting.

Mickey Gensler, who publishes the Metropolitan Report, will be coordinating the event with the retail record industry in New York and the Tri-State areas.

Carmen Names Granoff Disco Division Director

■ NEW YORK—David Granoff has been named director of the disco division at John Carmen Public Relations, Inc., it was announced by John Carmen. His responsibilities will include special projects and all artist promotional activities.

Granoff was formerly promotion and circulation assistant to the director at Dance Magazine and After Dark.

Casablanca Publishing Pacts 'Disco Breaks'

■ LOS ANGELES—Steve Bedell, Casablanca vice president/publishing, has announced Casablanca's involvement with Herick Productions' nationally syndicated "Disco Breaks" television shows.

"Disco Breaks" features one minute of disco dance instruction, performed to music supplied by Casablanca. Spaces are allotted to local sponsors' inserts, with the Casablanca music played continually. Television stations which buy "Disco Breaks" get unlimited use of them for one year.

Allen Shaw

(Continued from page 27)

look for uniformity just for the sake of uniformity in the division; I'm dead against it. Three of our album rock stations are very profitable, and to change at this point would be terribly bold or foolish; I tend to bet it would be foolish."

In these times of change for the group in the area of programming, Shaw felt that what would keep the ABC-FM stations up on top, was strong local management, both program managers and general managers, have been the backbone of the group's progress, and flexibility.

Disco File

Top 30

| TW | LW | SONG | ARTIST | Label |
|----|----|---|-------------------------|------------------------------------|
| 1 | 1 | I WILL SURVIVE/ANYBODY WANNA PARTY | GLORIA GAYNOR | Polydor (disco disc/lp cut) |
| 2 | 2 | CONTACT | EDWIN STARR | 20th Century Fox (disco disc) |
| 3 | 3 | FLY AWAY | VOYAGE | Marlin (entire lp) |
| 4 | 4 | KEEP ON DANCIN'/DO IT AT THE DISCO | GARY'S GANG | Columbia (disco disc) |
| 5 | 7 | AT MIDNIGHT | T-CONNECTION | Dash (disco disc) |
| 6 | 5 | CHAINS/CREAM (ALWAYS RISES TO THE TOP) | GREGG DIAMOND | BIONIC BOOGIE—Polydor (disco disc) |
| 7 | 8 | FEED THE FLAME | LORRAINE JOHNSON | Prelude (disco disc) |
| 8 | 12 | HAVEN'T STOPPED DANCING YET | GONZALEZ | Capitol (disco disc) |
| 9 | 14 | LOVE AND DESIRE/LET THE MUSIC PLAY | ARPEGGIO | Polydor (lp cuts) |
| 10 | 10 | IF THERE'S LOVE/HAZY SHADES OF LOVE | AMANT | TK (lp cuts) |
| 11 | 6 | SHAKE YOUR GROOVE THING | PEACHES & HERB | Polydor (disco disc) |
| 12 | 9 | HOLD YOUR HORSES | FIRST CHOICE | Gold Mind (disco disc) |
| 13 | 11 | DANCE | PARADISE EXPRESS | Fantasy (disco disc) |
| 14 | 27 | DA YA THINK I'M SEXY? | ROD STEWART | Warner Bros. (lp cut) |
| 15 | 16 | GOT TO BE REAL/YOU SAVED MY DAY/STAR LOVE | CHERYL LYNN | Columbia (disco disc/lp cuts) |
| 16 | 18 | BABY I'M BURNIN' | DOLLY PARTON | RCA (disco disc) |
| 17 | 17 | WEEKEND TWO STEP/MUSIC IS ALL YOU NEED | THP ORCHESTRA | Butterfly (disco disc) |
| 18 | 13 | YMCA | VILLAGE PEOPLE | Casablanca (disco disc) |
| 19 | 19 | COUNTDOWN/THIS IS IT | DAN HARTMAN | Blue Sky (disco disc) |
| 20 | 24 | A FREAK A/CHANCE TO DANCE | LEMON | Prelude (disco disc) |
| 21 | 15 | LE FREAK/CHIC CHEER/I WANT YOUR LOVE | CHIC | Atlantic (disco disc/lp cuts) |
| 22 | 21 | I DON'T KNOW IF IT'S RIGHT | EVELYN "CHAMPAGNE" KING | RCA (disco disc) |
| 23 | 26 | FLY ME ON THE WINGS OF LOVE | CELI BEE | APA (lp cut) |
| 24 | 20 | GET DOWN | GENE CHANDLER | 20th Century Fox (disco disc) |
| 25 | — | I GOT MY MIND MADE UP (YOU CAN GET IT GIRL) | INSTANT FUNK | Salsoul (disco disc) |
| 26 | — | DANCIN' | GREY & HANKS | RCA (disco disc) |
| 27 | — | THERE BUT FOR THE GRACE OF GOD GO I | MACHINE | RCA (disco disc) |
| 28 | 25 | A LITTLE LOVIN' | THE RAES | A&M (disco disc) |
| 29 | 30 | BLAME IT ON THE BOOGIE | JACKSONS | Epic (disco disc) |
| 30 | 22 | JE SUIS MUSIC/LOOK FOR LOVE | CERRONE | Cotillion (lp cuts) |

Warner/RFC Inks Gino Soccio



Ray Caviano, president of Warner/RFC Records, has announced the signing of the label's first artist, Gino Soccio. From Montreal, Canada, Soccio has been a studio musician and producer, performing with Kebekeletrik. On his debut album, "Outline," Soccio is the writer of all the songs, lead vocalist, keyboard player, drummer and acoustic guitarist. Soccio's "Outline" will be released in February.

RECORD WORLD JANUARY 27, 1979

Disco Dial

WKTU/New York/Matthew Clenott

#1 KEEP ON DANCIN'—Gary's Gang—Col

Prime Movers: HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol
LOVE & DESIRE—Arpeggio—Polydor (lp cut)
DA YA THINK I'M SEXY?—Rod Stewart—WB

Pick Hits: SHINE ON SILVER MOON—McCoo & Davis—Col
HE'S THE GREATEST DANCER—Sister Sledge—Cotillion
KNOCK ON WOOD—Amm Stewart—Ariola

DISCO 14/Harrisburg/Scott Robbins

#1 GOT TO BE REAL—Cheryl Lynn—Col

Prime Movers: LIVIN' IT UP (FRIDAY NIGHT)—Bell & James—A&M
LUCKY STAR—Odyssey—RCA
LOVE & DESIRE—Arpeggio—Polydor (lp cut)

Pick Hits: KNOCK ON WOOD—Amm Stewart—Ariola
HE'S THE GREATEST DANCER—Sister Sledge—Cotillion
I GOT MY MIND MADE UP (YOU CAN GET IT GIRL)—Instant Funk—Salsoul

WZZD/Philadelphia/Mark Serpass

#1 I WILL SURVIVE—Gloria Gaynor—Polydor

Prime Movers: KEEP ON DANCIN'—Gary's Gang—Col
FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown
DANCIN'—Grey & Hanks—RCA

Pick Hits: STRAIGHT TO THE BANK—Bill Summers—Prestige
BUSTIN' LOOSE—Chuck Brown & The Soul Searchers—Source
HE'S THE GREATEST DANCER—Sister Sledge—Cotillion

STUDIO 13/Orlando/Steve Crumbley

#1 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor

Prime Movers: DA YA THINK I'M SEXY?—Rod Stewart—WB
BUSTIN' LOOSE—Chuck Brown & The Soul Searchers—Source
ZEKE THE FREAK—Isaac Hayes—Polydor (lp cut)

Pick Hits: AT MIDNIGHT—T-Connection—Dash
SHAKE YOUR BODY DOWN TO THE GROUND—Jacksons—Epic
A FREAK A—Lemon—Prelude

KSET/EI Paso/Chuck Gross

#1 LE FREAK—Chic—Atlantic

Prime Movers: I WILL SURVIVE—Gloria Gaynor—Polydor
KEEP ON DANCIN'—Gary's Gang—Col
I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA

Pick Hits: DA YA THINK I'M SEXY?—Rod Stewart—WB
HEAVEN KNOWS—Donna Summer—Casablanca
DARLIN' I LOVE YOU—Jorge Santana—Tomato

KIIS-FM/Los Angeles/Sherman Cohen

#1 I WILL SURVIVE—Gloria Gaynor—Polydor

Prime Movers: LOVE & DESIRE—Arpeggio—Polydor
KEEP ON DANCIN'—Gary's Gang—Col
DA YA THINK I'M SEXY?—Rod Stefart—WB

Pick Hits: ONE MORE MINUTE—Saint Tropaz—Butterfly
IT MUST BE LOVE—Alton McClain & Destiny—Polydor (single)
LOVE IS THE ULTIMATE—Ultimate—Casablanca (lp medley)

All records played are 12" discs unless otherwise indicated.

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New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **MUSIC ON TV:** "American Pop: The Great Singers," a three-hour musical special taped in New York for broadcast March 17 on PBS, could be one of the more interesting programs of the "new" season. Hosted by **Tony Bennett**, this tribute to balladeers will feature **Sarah Vaughan**, **Billy Eckstine**, **Harry Belafonte** and **Blossom Dearie**, along with film clips of **Bing Crosby**, **Rudy Vallee**, **Perry Como** and other crooners. "We're the children of Crosby," Bennett told TV Guide. "He pioneered an intimate style of singing made possible by the invention of the microphone. We withstood rock in the '60s, and now even high school kids are having proms again."

An ABC children's series entitled "Kids Are People Too" is following Wonderama's lead and booking rock artists on the show. Already scheduled for appearances are **Kiki Dee**, **Patti Smith** and the **Bay City Rollers**.

And the venerable **Benny Goodman** will be featured on an upcoming segment of PBS's "Consumer Survival Kit" discussing tenants' rights when a musician practices next door.

MUSIC ON RADIO: "Not Fade Away: Buddy Holly Between the Tracks" is the title of an hour and a half long special set to air on the 20th anniversary of the seminal rocker's death, February 3. Locally the show will be broadcast on WBAI and WLIR, from 12:30 to 2 p.m. Produced by **Peter Bochan**, who has also produced a radio retrospective of **Elvis Presley's** career, the show will feature interviews with the **Crickets**, **Gary Busey**, **Paul McCartney**, **Greil Marcus**, and **Dave Marsh**, among others. Also included are interviews with Holly done by **Alan Freed**, **Ed Eullivan** and **Dick Clark**, as well as some rare tapes of Holly recording sessions. A special feature of this special feature will be a taped message from Holly's parents.

JOCKEY SHORTS: **The Cars**, one of 1978's most pleasant surprises, will be profiled in the "Talk of the Town" section of the New Yorker by **Jamaica Kincaid**. The group is also scheduled for an appearance on "Saturday Night Live" . . . the BBC Rock Hour plans to sneak preview the live portion of the **Dixie Dregs'** new lp, "Night of the Living Dregs," and devote the other half hour of the show to **Stillwater** . . . **Robert Guillaume**, who portrays Benson on the ABC sitcom "Soap," has been signed to a recording contract by Tomato Music Co., Inc. . . . **Susie Allanson** and **Hank Williams Jr.** have been signed by Elektra/Asylum. Allanson's first album for the label is due in March; no word yet on when Williams' new long-player will be out . . . **Tim Kreckel**, the impressive guitarist for **Jimmy Buffett's** band, has signed with Capricorn as a solo artist. His debut album, "Crazy Me," ships at the end of January and features guest artists **Albert Lee**, **Fingers Taylor** and **Hank DeVito**. **Tony Brown** produced . . . **Peggy Lee** is slated to record **Cy Coleman's** song, "Someone Wonderful I Missed," from the "I Love My Wife" score, for DRG Records. Coleman himself is slated to produce some disco recordings for Columbia, and among the artists he's working with presently is **Judy Kaye** of "On The Twentieth Century," which also boasts a Coleman score. And in the spring, a Coleman score will grace yet another Broadway production, "Home Again" . . . **Cheap Trick**, a group most will agree is due to break into the big leagues, is about to have two new albums released by Epic in the space of a month. The first, "Live At the Budokan," is already familiar as a Japanese import which has seen some extensive circulation over the past five weeks. The other is a new studio effort, "Dream Police," scheduled for 302 (that's CBS lingo for the second week of March) . . . **Mick Jagger** does the unidentified voice over on the **Peter Tosh** commercial . . . **Nick Lowe** has finished about half of the tracks for his forthcoming album, which will not include "American Squirm." . . . **Dire Straits'** tour will begin on February 23 in Boston while the Clash will do the first of six U.S. dates on February 7 in Berkeley.

PARTING SHOTS: "Space travel is utter bilge" are words that should be familiar to readers of the New York, N.Y. column. Fearing, however, that this bit of sagacity from a British philosopher-scientist was not taken to heart by the music industry, we have endeavored to provide more pertinent words of wisdom. In the January 14 Business section of the Sunday Times, a number of noted businessmen responded to the question, "What Makes An Entrepreneur?" One of these was **Berry Gordy** of Motown, whose words, we feel, befit a man who has directly or indirectly been involved in countless great—and

(Continued on page 82)

Chris Blackwell

(Continued from page 6)

ders." Because current acts range from reggae and other Third World musical styles from Africa and Latin America, along with folk and jazz influenced song stylists like Bruce Cockburn and John Martyn, Blackwell believes many of Island's acts require special managerial handling. "Grace Jones is simply very different from mainstream acts," he says by way of example, "Marley certainly is. The American Standard Band, by contrast, is more commercial, and I'm impressed with their management."

If there's been a reduction in overall roster and a conscious renewal of emphasis on balancing the label's traditional progressive and eclectic artists, Blackwell stressed Island's ongoing involvement with more specialized material. Accordingly, Antilles, the budget-priced line first launched during Island's operations via independent distributors is being continued. "It's a going concern," reports Blackwell, "but it has a somewhat different concept." Allowing that early releases attempted to make a larger number of titles available, he says future marketing will be more selective. "Before, it had a very wide variety of material, with no real focus with respect to the styles. In the future, I want it to be devoted to really great records that may or may not have the potential of selling more than 100,000 units in America."

Some key catalogue material will thus appear on Antilles for new exposure, and Blackwell feels the new distribution arrangement will provide a more flexible format permitting satisfactory market results. "I think there is really a place in the structure of our deal with Warner Bros. that allows us to do it. For example, should a particular Antilles release begin selling over that ceiling, it would go to Is-

Jet Names Ryback Secondary Promo Dir.

■ **LOS ANGELES**—Kenny Ryback has been appointed to the post of national director of secondary promotion for Jet Records, it has been announced by Don Arden, president of Jet Records.

In his new post, Ryback will be responsible for the promotion of all Jet Records product on a national secondary level, including AOR and Top 40.

Ryback's most recent affiliation was with Aucoin Management. He began his career in local promotion at Casablanca Records before moving on to national secondary promotion.

land, where Warners becomes more immediately involved."

Similarly, Blackwell is keeping more reggae works on Mango, originally launched as a joint venture with Shelter during Island's initial U. S. label deal via their early '70s Capitol pact.

With Blonstein dividing his time between Island's New York offices, which served as the label's American base prior to Blonstein's appointment, after moving from the west, Blackwell says he'll be free to concentrate on talent "entirely. All the other aspects—the worrying ones—won't fall quite so heavily. It's leaving me clear to work at putting producers together with our artists, and overseeing that area closely, which is what I do best."

Blackwell's own production activity, which he notes has gone in cycles, is just winding down. "I've just finished with Inner Circle, and I'm working with Toots and the Maytals now," he notes. "But this year I really don't want to produce as much, I want to concentrate on pairing artists with the right outside producer. If I can find them, I can spread my input over more projects."

Staff Stable

Meanwhile, neither Blackwell nor Blonstein foresee immediate major staff changes within Island's U.S. operation. Blonstein is familiarizing himself with product by taking on added promotional chores during the first months, with plans to spend additional time in the field. Says Blackwell, "We're not really going to make many changes. We want to clarify the positions of the people here further." As for release activity, Blackwell wants to remain very selective rather than load releases. "We're releasing very little. On Island, we'll be releasing about two albums every three months, so so that we can sustain campaigns longer."

Col Gold, Platinum

■ **NEW YORK**—Last week, the Columbia label scored three certifications by the RIAA, it was announced by Jack Craig, Sr. VP and general manager, Columbia Records.

Toto's debut album, "Toto" was certified platinum; "My Life," Billy Joel's single off the "52nd Street," was certified gold, and Cheryl Lynn has struck gold with her debut single, "Got To Be Real," from her album, "Cheryl Lynn."

Firefall Platinum

■ **NEW YORK**—"Elan," the current album by Firefall, has been certified platinum by the RIAA.

Supreme Court Hears Blanket-License Case

(Continued from page 3)

that were filed with the Court well into January, legal counsel from ASCAP, BMI and CBS stood on both sides of the huge courtroom and presented their oral arguments, often to be interrupted by the Justices to further explain certain points of the case.

Another organization—in fact, the U.S. Justice Department—also presented oral arguments to the bench—in favor of the blanket license as a legal method, and one which benefits both composers and users. The Supreme Court had asked the Justice Department in mid-November to present a brief to the Court on the matter, and requested that it present an oral brief as well.

All told, each side had only 45 minutes to present the major issues in the case. ASCAP, BMI and the deputy solicitor from Justice each were granted 15 minutes apiece; CBS, of course, had 45 minutes.

While there will be no transcript of the high court proceeding for a week or two, and since the final court decision will not come down until perhaps mid-April, the legal staff of ASCAP and BMI were careful in being too enthusiastic when they talked with RW. But it was quite obvious that with the government taking the position that the blanket license is not illegal per se, they weren't exactly depressed by the proceedings.

Ted Chapin, the general counsel and secretary of BMI, said that while the Justice Department wasn't "100 percent in agreement with us, they were substantially on our side."

Bernard Korman, the general counsel of ASCAP, said that while CBS might not have sensed the same feeling, he couldn't help feeling that when it was pointed out to the Justices that CBS had not paid any monies to ASCAP since March of 1978, it "struck a responsive chord" with the court, especially after suggesting that ASCAP might file suit.

Both counsels pointed out that the short oral arguments are really used more to acquaint the Justices personally with the case, and that they will have to read through the thousands of pages of printed and typed briefs and addenda that their legal staffs are presently trying to analyze.

Then there will be weeks and even months of paperwork, court procedure, circulating opinions to the other Justices and making appropriate changes before any final decision is reached.

It was last October when the Supreme Court agreed to review the case, and early January when it set the January 15 hearing date.

The case goes back to 1969, when CBS complained to the U.S. District Court that it considered the blanket license method of offering use-of-repertoire material of its clients to be illegal, but that court ruled against CBS and upheld the use of the blanket license. However, that decision was reversed in 1977 by the U.S. Second Court of Appeals.

WCI's Best Year

(Continued from page 3)

rose more than 16 percent for the year and exceeded \$600 million, according to WCI.

The increase brings the group's total jump in revenue over the past three years near 100 percent. Records released by Warner Bros., Elektra/Asylum and Atlantic Records during the year earned 77 gold and platinum awards—40 gold albums, 15 gold singles, 20 platinum albums and two platinum singles. The 77 certifications were the most ever achieved by the WCI group.

The company's biggest selling album during the year was Foreigner's "Double Vision," now near five million units domestically, which has also spawned two gold singles. The Rolling Stones' "Some Girls," the band's best-selling album ever, has sold more than four million copies.

Steve Martin earned two platinum albums during 1978 for "Let's Get Small" and "A Wild & Crazy Guy." Jackson Browne's "Running on Empty" is approaching the three million-mark. Linda Ronstadt's "Living in the USA" is over two million, and Rod Stewart's "Blondes Have More Fun" has passed the million mark despite its year-end release. ABBA earned two platinum albums in 1978 for "ABBA's Greatest Hits" and "ABBA: The Album."

Other platinum artists and albums for WCI in 1978 were George Benson for "Weekend in L.A.," Shaun Cassidy for "Under Wraps," the Doobie Brothers with "Takin' It to the Streets," Funkadelic for "One Nation Under a Groove," Carly Simon for "Boys in the Trees," Yes with "Tomato," and Joe Walsh with "But Seriously Folks."

Three new artists on WCI labels reached the platinum level with their first albums: "Van Halen," "The Cars," and "A Briefcase Full of Blues" by the Blues Brothers.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ GREETINGS FROM AUCKLAND: Worldwide hustler **Kim Fowley** called us from New Zealand (of all places) the other day, to let us in on his latest fave rave, a group called **Street Talk**. Fowley himself says they sound "like **Mink DeVille** meets **Southside Johnny**," and although we must admit that we couldn't quite hear every nuance of the tape that he played us over the phone—after all, New Zealand is a good 5000 miles from here—the band sounded pretty good to us, and Fowley says that the likes of **Bruce Springsteen**, **Greg Douglas** of the **Steve Miller Band**, and **Steve Popovich** thought so too. Street Talk should have an lp out on a WEA label overseas sometime in February, in a deal arranged by WEA/N.Z. president **Kim Murdoch** . . . Here's a weird one: we've heard that lead singer candidates for the **Jefferson Starship** include **Jess Roden**, **Al Stahaley** and **Steve Marriott**. Are you ready for a medley of "Itchycoo Park," "Thunderbox" and "Have You Seen the Saucers"? . . . ASCAP held a party for veteran songwriter **Harry Warren** on his 85th birthday not long ago. Warren has been responsible for some real chestnuts—"Lullabye of Broadway," "Chattanooga Choo-Choo," "42nd Street"—and he was feted by some other heavyweights of song, including **Sammy** "Call Me Irresponsible" **Cahn**, **Sammy** "A Certain Smile" **Fain**, **Arthur** "Cry Me A River" **Hamilton** and **George** "Picnic" **Duning** . . . A group called "Friends of **Jackie Wilson**" has informed us that they are planning "a giant reunion of all of Jackie's many friends and/or associates in the industry," tied to a celebration of the ailing singer's June 9 birthday. Problem is, they're having some trouble locating many of the folks they'd like to have attend, especially Wilson's old group, the **Dominoes**, and their leader, **Billy Ward**. Others being sought include: **Freddy Cannon**, **Joey Dee**, **Jimmy Clanton**, **Connie Francis**, **Bill Haley**, **Duane Eddy**, **Little Anthony**, **Peter Noone**, **Lloyd Thaxton**, **Dave Clark** and many others. If you can help with the location process, contact Friends of Jackie Wilson (**Paul Wolfe**, director) at P.O. Box 262, Carteret, New Jersey 07008.

MISCELLANY: **John Hartford** left last Friday (19) for a two-week tour of Japan . . . **Bob Merlis** was pretty excited about **Barry Mann's** recent signing to Warner Bros., but he was also pretty disappointed that he couldn't get **Manfred Mann** to join Barry and **Mo Ostin** at the signing ceremonies. "Then I could have captioned the photo 'Mann-O-Mann,'" quoth Merloid. "Yeah," added **Connie Geller**, "but if **War** had been there, you could have called it 'Mann-O-War.'" Right . . . **The Doobie Brothers** will be on "Saturday Night Live" January 27 . . . When **Eddie Rabbitt** plays the Palomino February 1-2, his opening act will be actress **Sondra Locke**, making her debut as a thrush. **Clint Eastwood**, with whom Ms. Locke has appeared in several films, will be in attendance . . . **Freddy Hubbard's** January 23-24 dates at the Roxy have been cancelled . . . CBS is putting together an all-star show in Cuba, which should take place in early March. Said to be confirmed so far are a Cuban group signed to Columbia, **Irakere**, along with **Tony Williams**, **Willie Bobo**, **Weather Report** and **Billy Joel** . . . **Cindy Bullens** apparently had some problems on her recent tour with **Styx**; Cindy wasn't doing any encores, although the crowds wanted her to, and there's some suggestion that Styx might have had something to do with that. Anyway, all's well that ends well, and on the last night of their joint appearances, Cindy got away with three, count 'em, encores.

TYING THE KNOT: Front Line's director of business affairs **Bob Hurwitz** married **Joyce Helene Davis** January 14 in L.A. . . . **Dee Anthony's** daughter **Michelle**, a student at USC Law School, will marry **Findlay Bunting**, production executive on "Moment By Moment" and "Sgt. Pepper," June 10 in New York.

Richards Benefit (Continued from page 36)

sentence was that the concert would be put on for blind people, and that blind people would get in free, with the proceeds going to the blind via the CNIB. Maple Leaf Gardens is the proposed site if the concert goes ahead, and we are advising them of the special needs of the handicapped who will attend. The whole thing, however, is still in the hands of

the courts, and we're waiting for the legal process to take its route. While we don't have an official stance on the matter, we are certainly pleased that the court has recognized our good works in asking us to administer the proceeds. We are in touch with the Rolling Stones' lawyers and we await further news."

Small Dealers Cautious

(Continued from page 12)

But I know that when our \$8.98's went off sale and back to the regular shelf price, they didn't do well. On sale, they flew out of here."

A stronger opinion was voiced by John Guarnieri of Mushroom Records and Tapes in New Orleans. Guarnieri states outright that he will cut back "drastically" on his orders this year, "unless a record's a proven quantity"—although he allows that at this point he cannot define "proven quantity."

"I'll buy enough to be safe and no more," Guarnieri continues. "Right now I can't consider how many of the last album I sold when I'm ordering an artist's new release. Catalogue is easier to keep track of, and my feeling on it is that I'll only order what I need; if we run out the customers will just have to wait for us to get a new shipment in. I've made these decisions based on the possibility of all product going to \$8.98."

Asked if his customers had shown marked resistance to higher prices, Guarnieri answers in the negative, but adds, "that's not the point. Our point is, the price is going up and we don't have to support it; we don't have to warehouse a shitload of stock for the manufacturers. We're not cutting back on titles, just on depth."

Jim Burge of Poplar Tunes in Memphis and Bill Blankenship of For The Record in Baltimore are two retailers whose caution is based primarily on the hesitancy they discern among consumers. Poplar, according to Burge, is going to carry no more than two-week supplies on new releases, while maintaining a constant flow of reorders to fill the bins when necessary. "We're not taking in any more product than we need and trying in that way to keep returns down as much as possible," explains Burge. "We're not making any deals with manufacturers unless they're deals we just can't refuse. By that I mean if all the manufacturers decided to give their product away free, I would be glad to take it off their hands."

Blankenship is also reacting to an uncertain economic climate in the Baltimore area. "We just don't know what to expect in '79," he says. "Business isn't that good right now, and people don't seem to have the bucks to spend on records, most of which really haven't been so good lately. I don't think price has anything to do with it. But I'm not taking as many chances, and I'm consciously trying to keep returns down.

Like I said, we just don't know what to expect this year."

Tom Modica of Longhair Music in Portland, one of the country's most outspoken retailers, parts ways with other small dealers when he echoes the sentiments of the large chain store owners in saying that the music industry thrives during a recession. But he has grave second thoughts about the effect of an \$8.98 price on catalogue product, owing to the results he has seen from the hike to \$7.98. "The trend to \$8.98 I have found to be not so bad because it increases my dollars and the units haven't dropped off on new releases," says Modica. "But it is bad for the manufacturers because catalogue has already been hurt by the \$7.98 price. United sales have dropped off. I think manufacturers could care less about the future of music, about building new artists, about making the commitment to catalogue and about making their pricing policies more attractive."

To prove his point about catalogue sales, Modica explains that he took full advantage of all the stocking programs last fall in anticipation of a big holiday season that never came. "I've still got the product I bought then. That's how the \$8.98 has hurt us already—people buy one record and don't have enough to buy that catalogue album. I'm just laughing at the restocking programs now. There's no way I can buy anything. I didn't have the Christmas I'd prepared for. At this point I need two or three months just to get my checkbook back in shape so I can pay my bills."

The major dealers, while keeping a wary eye on the manufacturers (they hear rumors too), see no reason to panic yet. Ken Dobin of Waxie Maxie in Washington, D.C. admits that business has been slow since the first of the year, but finds it imperative to "keep pace with the hits

in catalogue.

"And I just don't see \$8.98 on catalogue for a good long while at this point," Dobin states.

"The law" at Rose Records in Chicago, according to Jim Rose, is to hold down buying right now, but only in order to get the Christmas bills and returns out. Rose is quick to point out that as a full-line store "the extra product in specialty labels kills us. After we stock 200 small labels we're bulging at the seams."

At National Record Mart, catalogue sales during the holidays were off for the first time in years; and when roughly 20 percent of a chain's top 35 lp sales are in catalogue any dropoff is noticeable. Jimmy Grimes feels the higher price of some new releases is the culprit, and for this reason he genuinely fears an across-the-board increase to \$8.98. But, "as far as cutting back, no I don't think so," Grimes admits. "I still think records are a damn cheap form of entertainment compared to everything else, and in the long run sales will hold up."

Industry-wide the consensus is that it makes no difference whether or not a Record Bar or a Musicland stands with a Mushroom or a Gary's in opposition to price hikes. The ultimate authority in the marketplace is the consumer: until he cries "Enough!" retailers large and small can offer but token resistance to manufacturers' pricing policies. And where is that consumer now? Getting educated, if a recent incident at Cutler's in New Haven, Connecticut is any indication. "We had a sale recently," Jason Cutler told *Record World*. "\$4.95 on \$7.98 and \$5.95 on \$8.98. The \$4.95 product sold well, but people would come up to me with the \$5.95 product and say, 'This is no deal.' They didn't know that it was a deal—a deal on an \$8.98 album."

Bear Gigs in D.C.



RCA Records artist Richard T. Bear recently visited the Washington, D.C. area for a gig at Louie's Rock City. Dropping in at radio station WHFS-FM, Bear (second from right) visits with David Einstein, program director of WHFS; Jim Kelly of RCA, Silver Spring, as the bear; and Larry Van Druff, RCA, Silver Spring.

Moore Named VP/GM, TM Programming Inc.

■ DALLAS—Tim Moore, formerly vice president/general manager of TM Productions, Inc., has been named vice president/general sales manager of TM Programming, Inc., according to Jim Long, president of The TM Companies.

Moore replaces Ron Nickell, who was recently appointed vice president/general manager of the new TM special projects division.

TM Programming, Inc. provides professional program consulting services for over 250 AM and FM stations in five different formats.

Elvis Costello

(Continued from page 16)

first shipment of the album. Because of this, I think people trampled each other into the stores to get the album with the ep. I hope sales aren't hurt when people come in to buy the lp and find out there isn't an ep."

In addition to the advance airing of the ep, another benefit Columbia enjoyed was having "What's So Funny 'Bout Peace, Love and Understanding" available as the B-side of Nick Lowe's import single, "American Squirm," a month before the release of the album. "Since it was only credited to Nick Lowe's Sound, with no mention of Elvis Costello, it caused quite a bit of conversation," Wingate said.

The song, which coincidentally is being released in about a week as the first single from the album, is the first number Elvis recorded that he did not write (it was penned by Nick Lowe about four years ago) and was an eleventh hour inclusion to the album in this country. "Armed Forces" differs throughout the rest of the world in that "What's So Funny . . ." is replaced by a track titled "Sunday's Best" which will be on the B-side of his single.

"We felt 'What's So Funny . . .' would add a lot to the album," Wingate said. "It was the overall opinion of the company that lyrically and as a straightahead rock song, it would work in the context of the album and it was not like we decided to tack on an odd track."

A major TV campaign is also part of the overall marketing strategy, according to Wingate, who concentrated the ads in Elvis' strongest cities, New York and Los Angeles, and to a lesser extent in Philadelphia, Hartford, Boston and San Francisco.

A two-month tour will start in Seattle on February 6, three days before the airing of ABC-TV's "Heroes Of Rock and Roll," a documentary about the evolution of rock music in which Elvis will appear in the closing segment.

Album Picks

(Continued from page 22)

WATER BEARER

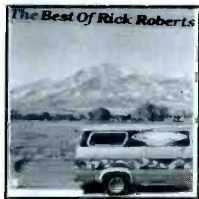
SALLY OLDFIELD—Chrysalis CHR 1211 (7.98)



The sister of Mike ("Tubular Bells") Oldfield has an engaging vocal style and like her brother she shows proficiency on a variety of instruments. With roots in English folk, she shows a commanding musical style.

THE BEST OF RICK ROBERTS

A&M SP 4744 (7.98)



A fine annotated collection of material recorded by Roberts the solo artist and Roberts the Flying Burrito Brother prior to his forming Firefall. With the success of his current band, there should be considerable interest in the roots of this talented artist.

BODY TALKIN'

KATHY BARNES—Republic RLP 7000 A/B (7.98)



After starting out with a spicy disco track, Ms. Barnes settles into some well crafted tunes that belie this record's Nashville origins. Barnes possesses an attractive voice that gives this a wide appeal with much crossover potential.

THE MAGIC IS YOU

SHIRLEY BASSEY—United Artists UA LA 926 H (7.98)



The redoubtable Ms. Bassey has come up with an album of choice material ideally suited for her capable and expressive vocals. The opening track, "This is My Life," is a spirited disco number that could bring her back into the public eye.

OR DURVS

LU JANIS—Inphasion 3900 (TK) (7.98)



A rock oriented record is something of a departure for the funk-minded TK, but this lp should not find itself hampered by that. An interesting cover coupled with some equally interesting material inside have already garnered action for this at some AOR stations.

Gilder Platinum



Chrysalis Records and Nick Gilder both earned platinum status for the first time for Gilder's single, "Hot Child In The City." Pictured from left are: Scott Kranzberg, national promotion director; Sal Licata, senior vice president; Barry Samuels, manager; Nick Gilder; Terry Ellis, president of Chrysalis Records; Lloyd Segal, manager; Chuck Melancon, national sales manager and Roger Watson, national a&r director.

CBS Names Golinski N.Y. Sales Manager

■ NEW YORK — Bob Jamieson, branch manager, New York, CBS Records, has announced the appointment of Larry Golinski to the position of sales manager, CBS Records for the New York market.

In his new position, Golinski will be responsible for the sales activities of Columbia, Epic, Portrait and Associated Labels. In addition, he will coordinate sales and advertising plans on all record and tape products.

Golinski joined CBS Records in 1976 as an account executive in the CBS Records Minneapolis branch. Most recently, he was director of Masterwork sales.

Helene Blue Named To Belwin-Mills Post

■ NEW YORK—The appointment of Helene Blue as manager of copyrights and licensing for the pop and serious music departments of Belwin-Mills Publishing Corp. has been announced by Burion L. Litwin, vice president of the company.

Sherlyn Publishing Inks Primadonna

■ LOS ANGELES — Lanny Lambert, vice president of Sherlyn Publishing Co., Inc. has announced the signing of the group Primadonna to a long term publishing/production agreement.

Radio Replay (Continued from page 26)

ductions, including their latest, "Alien Worlds." **Merrill Shindler** joins the writing staff of Watermark, Inc., assigned to the company's "American Top 40" program . . . **Dick Cook**, president of Orcas Productions, Ltd., has retained services of **Larry Yurdin's** company, SPS, for the program "Jazz Album Concert." Those interested in more information on this program call Dick Cook or Larry Yurdin at (213) 477-2011 . . . "Album Greats," the history of album rock, has been recommended by **Lee Abrams** for all of the Burkhart/Abrams stations using the "Superstars" format. This represents 60 markets across the country. Those interested in "Album Greats" can contact **Ron Nickell**, VP of TM Programming, Inc., Dallas . . . Drake-Chenault is providing a new series, "Night Fever," a disco concept of eight hours weekly. For more information on "Night Fever" contact **Jim Kefford**, VP/GM of Drake-Chenault, at (213) 883-7400.

MOVES: **Joe** (from Chicago) **Piasek** has been named PD at WPIX-FM/New York. The station will introduce a pure rock 'n roll format, starting with the fifties to the present. This "Elvis to Elvis programming starts this week . . . **John Young** new PD at Z-93/Atlanta from WSM-FM/Nashville . . . **C. C. Matthews** new operation manager at WROK/Rockford, from MD at WSAI/Cincinnati . . . **Lee Logan** leaves as PD at WIFE/Indianapolis to on-air at WPGC/Washington, D.C. . . **Becky Ulrich** named PD at KRLD/Dallas . . . **Mike Collins** new MD at WMAL/Washington, D.C. from WIS/Columbia . . . **Kelly Randall** joins WPEZ/Pittsburgh for on-air . . . **Keith Bell**, MD, leaves WRIF/Detroit . . . **Dan Vaccaro** new MD at WQUD-FM/Memphis . . . WXKS-AM & FM/Boston, K-101/San Francisco, and KKSS/St. Louis are changing to disco programming . . . Portia at RW west reports: **Gary Theroux** new MD at KRLA/Los Angeles, formerly with Drake-Chenault . . . **Jim Rose** is looking for PD or on-air position; over 15 years broadcast experience in all formats. Contact (713) 988-5323 . . . Send your moves, changes, station pictures to either Portia the G. at RW west or in the east to Neil the Mc.

Shelly Siegel

(Continued from page 4)

production wing Mushroom and formed it into an independent label.

After realizing some success locally, Siegel decided to take the label Stateside and set up offices for Mushroom in Los Angeles in 1976.

Shelly Siegel is survived by his parents, Joseph Siegel of Detroit, Michigan and Mary Siegel of Pompano Beach, Florida; three brothers, Sandy Siegel and Jeff Siegel of Toronto, Canada, and Barry Siegel of Rochester, New York; maternal grandparents, Mr. & Mrs. Leo Katz of Miami, Florida; and his grandfather, Mr. Jack Siegel of Buffalo, New York.

Tentatively, services were scheduled for Sunday morning, January 21, at Mt. Sinai Memorial Park, Hollywood, California.

The family has requested that no flowers be sent. A fund to which contributions can be made will be named next week.

Singles Analysis

(Continued from page 10)

much pop and r&b airplay for their tribute to **Berry Gordy, Sr.**; **Dobie Gray** (Infinity) at #83, also with both pop and r&b play; **Gonzalez** (Capitol), up 20 points to #84 with new pop airplay; **Frank Mills** (Polydor), a new entry at #86; **Delegation** (Shadybrook), up a hefty 46 points to #87; 10cc (Polydor) at #88; and **Eddie Money** (Col), a new entry at #89. **Edwin Starr** (20th) is the only bullet in the nineties, at #90.

Album Analysis

(Continued from page 10)

#58 bullet. **John Denver** (RCA) enters at #67 bullet off of initially strong retail sales. **George Thorogood** (Rounder) shows retail sell-through throughout the northern sectors, particularly in the east and west, at #68 bullet. **Sad Cafe** (A&M) continues with solid retail sales at #69 bullet.

"**Superman The Movie**" Original Soundtrack (WB) has a bulletted single, which, coupled with the movie, helps push the album to #70 bullet. AC/DC continues to climb, this time to #71 bullet. **Gloria Gaynor** (Polydor) has a smash single pushing her LP, which translates into nice R&B and mainstream account retail activity, and moves the release to #76 bullet. **Poco** (ABC) makes a nice jump, this time to #77 bullet, with retail activity the reason. The **Babys** (Chrysalis) are moving well at retail off a bulletted single, and jump 20 slots, to #84 bullet. **Hot Chocolate** (Infinity) is a good retail item and goes to #92 bullet. **Lakeside** (Solar) is at #93 bullet and **Angela Bofill** (GRP/Arista) at #94 bullet.

RECORD WORLD LATIN AMERICAN

Record World en España

By JOSE CLIMENT

■ Llegaron las fiestas navideñas y con ellas una multiplicación de trabajo, ya que están casi listos los premios que cada año Record World entrega a los profesionales, en reconocimiento de su labor durante el año. Muy pronto daremos a conocer la lista, que a pesar de todo lo que ha pasado durante el año, es bastante extensa. Ya lo comentaremos en su momento. Otra de las razones de tener más trabajo es que en esta época aumentan los lanzamientos, de todas las compañías. Además están en España dos artistas número uno en Venezuela (Discos TH), **José Luís Rodríguez y Trino Mora**; están en España grabando sendos L.P.s, el primero con canciones de **Manuel Alejandro** y el segundo temas de **Pablo Herrero, Armenteros y José L. Moreno Recuero** y yo me estoy encargando de la producción ejecutiva, total que voy de cabeza pero fiel a mi cita con ustedes les voy a comentar las novedades, sucintamente, porque son muchas.

Antes, y no menos importante, hay que reseñar la presentación de dos artistas de la compañía Trova Records, compañía que nació durante este año pero que ya es adulta, en cuanto a catálogos y calidad de los mismos. La primera fué ya hace unos días y una artista a la que ya le habíamos oído un disco, con bastante menos calidad que este. Sucedió en la madrileña sela "Cerebro," a la una y treinta de la madrugada, ella es el amor del conocido cantante y compositor, suyos son los dos temas del sencillo, **Danny**

Daniel. En la cara "A" un tema que nos sorprendió doblemente, "Que yo te quiero," por el tema y por la estupenda interpretación de la ya estrella **Marcia Bell**. Esta vez si que le auguramos un fuerte éxito. De la misma compañía y en un local "ad hoc," la presentación de un nuevo L.P., el quinto de su carrera, del cantautor argentino **Roque Narvaja**, con arreglos y dirección de **Alberto Nuñez Palacio**, sabíamos de la calidad de las composiciones de Roque y este disco está por encima de lo que le habíamos escuchado. Enhorabuena a él y a toda la compañía por estos logros.

Faltan adjetivos para poder describir la presentación en "Cleofás" de uno de los mayores exponentes de la música y la canción española, nos estamos refiriendo a **Rocio Jurado**. He asistido dos veces, en días consecutivos por lo de la comparación, y los dos días estuvo inconmensurable. Si un recital fué bueno el otro fué mejor. **Paco Gordillo**, su manager, nos cuenta que en sud corta gira americana última ha sucedido lo mismo, éxito tras éxito.

Funcionando, a pesar de todos los pesares y me refiero a lo difícil que es "meter" en este mercado producciones de Hispanoamérica, varias producciones de Discos Top Hits de Venezuela, **Rudy Marquez** con "Vete ya" un tema de **David Beigbeder**, **Jose Luís** con todo un señor L.P. que le ha colocado en el número uno en muchos países de Suramérica y entre los cinco primeros de las listas de ventas de todos estos países, incluidos territorios USA.

Latin American Album Picks

ETERNOS

CELIA CRUZ-JOHNNY PACHECO—Vaya JMW 80
En producción de Johnny Pacheco, la combinación de estos dos magistrales talento vuelve a rendir altos dividendos. Espectacular sonido que mueve al baile y la alegría. "Danza del Cocoyé" (L. G. Martínez), "El Celoso" (J. Cepeda), "Yembe Laroco" (B. Suazo) y "El bajío" (Fumero-Castro).

■ Produced by Johnny Pacheco, the combination of these two great talents is again producing high dividends. Very danceable! Superb sound! "Saludo Celestial" (E. Gonzalez), "Flor de Mayo" (D.R.), "El Guaba" (J. Pacheco) and "Yembe Laroco" (B. Suazo).

(Continued on page 82)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA



■ La influencia de la música "disco" es ya furor en el mundo entero. Brasil ha caído bajo esta ola musical invasora con fuerza avasalladora. Se ha dado el caso a finales de Diciembre, que la Organización que agrupa a los Barberos (Peluqueros) en Brasil, ha dado a la publicidad una "Carta Abierta" dirigida a **John Travolta**, felicitándole por haber logrado lo que nadie había podido antes, a pesar de que los esfuerzos de muy importantes instituciones cívicas y culturales: Lograr que la juventud brasileña se cortara el pelo (cabello) de manera contagiosa. Barberos y establecimientos dedicados a estas actividades, que habían cerrado o estaban al borde de la quiebra comercial, han visto sus listas de clientes acrecentadas de manera frenética. Los barberos están de plácemes en las tierras brasileñas gracias al estreno arrasante de la película "Grease" (Vaselina) en que **John Travolta** y **Olivia Newton-John** hacen las delicias de la juventud de los años cincuenta. Y el fenómeno se va manifestando en todas partes del mundo. Quizás la herencia terrible que dejaron los **Beatles**, ajena a sus grandes triunfos musicales, fué la desdichada moda de los cabellos largos, ampliada



Pepe Rolón

después por otros grupos y artistas en el mundo entero, que llevaron la moda a características de dejadez, descuido y asco. Cuando los grandes ídolos comenzaron a dar esa nefasta impresión, la juventud siguió ese camino. Gracias a **John Travolta**, el proceso es ahora muy distinto y más limpio y asimilable por los pulcros. Ya comienzan a dejarse notar grupos y artistas que llevan su impresión e imagen personal dentro de la nueva onda: "cabellos cortos y limpios."

El muy grato amigo **Pepe Rolón**, durante muchos años Programador de K.W.K.W. Radio de Los Angeles, hombre de gran dedicación y profesionalismo, ha pasado a formar parte del "staff" de Radio América. ¡Éxitos en tus nuevos empeños Pepe! . . . Discos Melody de México acaba de firmar con carácter de exclusividad al cantante argentino **Diego Verdaguer** para toda América, quedando así desvinculado de Music Hall de Argentina, con quién sostenía desde hace un año el conflicto que lo mantuvo alejado de los estudios de grabación. En su nueva etapa con Melody, que ya controlaba en México la edición de sus grabaciones, Verdaguer grabará en Nueva York un long playings con sus nuevas canciones, con arreglos y dirección de **Jorge Calandrelli**, músico argentino radicado en Estados Unidos. **Ignacio Morales** confía superar con esta nueva grabación los éxitos logrados por Verdaguer anteriormente entre los cuales se cuentan "Yo Pescador del amor," "Volveré" y "El Pasadiscos" . . . La muy capacitada y talentosa **Barbara Zurita A.**, que se mantuvo a cargo del Depto Internacional de IRT (RCA) en Chile, ha pasado a la firma EMI Odeon Chilena, a cargo de las Relaciones Públicas de la empresa. La idea principal de su función sera la de proyectar y afianza la imagen de la Compañía frente a los medios de difusión locales. Para el logro de ese cometido, debe internamente trabajar mancomunada e inter-relacionada con las Gerencias Artísticas Nacional e Internacional, con la Gerencia de Ventas y el Departamento de Publicidad y Promoción. Éxitos le deseo a Barbara en sus grandes proyecciones para el futuro de EMI Odeon en Chile, las cuales no dudo serán llevadas a muy feliz término . . . **Scottie Scott**, que estaba a cargo de la Gerencia de Promoción, también en



Hernan Quezada Escandon

(Continued on page 81)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Lancaster, Pa.

By WDDL (WILFREDO SEDA)

1. **AQUI NO HA PASADO NADA**
EL GRAN COMBO/EGC
2. **FILETE**
JOHNNY VENTURA/Combo
3. **ATREVIDA**
TOMMY OLIVENCIA/Top Hits
4. **LA MAQUINA**
TONY CROATTO/Discos Sur
5. **PAULA "C"**
LOUIE RAMIREZ/Cotique
6. **NO HAY VUELTA ATRAS**
SALSA FEVER/Top Hits
7. **IMAGENES LATINAS**
CONJUNTO LIBRE/Salsoul
8. **CARAS LINDAS**
ISMAEL RIVERA/Tico
9. **FUIMOS AMIGOS**
LA SALSA MAYOR/Velvet
10. **AMOR EN SERIO**
WILLIE ROSARIO/Top Hits

Ontario, Cal.

By KINSE (BARDO SANCHEZ)

1. **EL VIENTO, LA BRISA Y TU RECUERDO**
GRUPO VENUS/Latin International
2. **LOS MANDADOS**
VICENTE FERNANDEZ/Caytronics
3. **SEAMOS HUMANOS**
CHELO/Musart
4. **CREO ESTAR SONANDO**
EDUARDO NUNEZ/Raff
5. **NO QUIERO TENER AMORES**
ALBERTO VASQUEZ/Gas
6. **GRASA—VASELINA**
PUNTO CUATRO/OB
7. **MANANA TE ACORDARAS**
JUAN GABRIEL/Arcano
8. **ABORREZCO**
LOS DEL BAJIO/Falcon
9. **LO NUESTRO TERMINO**
NOHEMI/Discolando
10. **ILUSION PASAJERA**
LOS BUKIS/Melody

New York

By WJIT (MIKE CASINO)

1. **PAZ Y AMOR**
FELITO FELIX
2. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS
3. **FILETE**
JOHNNY VENTURA
4. **JULIANA**
CUCO VALOY Y LOS VIRTUOSOS
5. **EL REY DAVID**
RICHIE REY Y BOBBY CRUZ
6. **LA JUMA NO. 2**
CONJUNTO QUISQUEYA
7. **NO TE OLVIDES DE MI**
ROBERTO CARLOS
8. **DEJEME USARLO**
SALSA FEVER
9. **SONCORO CONSONGO**
HECTOR LAVOE
10. **BESAME MAS**
GILBERTO MONROIG

Puerto Rico

By WTRR

1. **CUANDO LLEGUE EL AÑO**
ALFONSO VELEZ/Microfort
2. **SAL Y AGUA**
ODILIO GONZALEZ/Velvet
3. **SILENCIO**
JOSE LUIS/T.H.
4. **PORQUE ME GUSTAS**
FELITO FELIX/Mega
5. **LOS CELOS**
NITO MENDEZ/Velvet
6. **FILETE**
JOHNNY VENTURA/Combo
7. **MI FRACASO**
JUAN GABRIEL/Pronto
8. **NO HAY VUELTA ATRAS**
SALSA FEVER/T.H.
9. **ATREVIDA**
TOMMY OLIVENCIA/T.H.
10. **RECORDANDO A PLACIDO ACEVEDO**
CORPORACION LATINA/Performance

Ventas (Sales)

Phoenix

1. **LAS CUENTAS CLARAS**
CHELO/Musart
2. **QUE ME LLEVE EL DIABLO**
RAMON AYALA/Freddie
3. **MIS OJOS TRISTES**
JUAN GABRIEL/Pronto
4. **YA NADA ME IMPORTA**
IRENE RIVAS/Cara
5. **JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon
6. **TU FUISTES MI FRACASO**
YOLANDA DEL RIO/Arcano
7. **VERDADES AMARGAS**
GERARDO REYES/Caytronics
8. **MI PIQUITO DE ORO**
JUAN CARLOS Y JOSE/Falcon
9. **LINDA PALOMITA**
COSTA CHICA/Fama
10. **A PESAR DE TODO**
VICENTE FERNANDEZ/Caytronics

San Francisco

YO QUISIERA SENOR LOCUTOR

1. **VERONICA CASTRO/Peerless**
2. **MI FRACASO**
JUAN GABRIEL/Pronto
3. **COMO TU**
LUPITA D'ALESSIO/Orfeon
4. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO/Pronto
5. **LOS MANDADOS**
VICENTE FERNANDEZ/Caytronics
6. **SE BUSCA**
JOSE LUIS/T.H.
7. **TU ME ESTAS PERDIENDO**
NELSON NED/WS
8. **OH, QUE GUSTO DE VOLVERTE A VER**
RIGO TOVAR/Melody
9. **NO TE OLVIDES DE MI**
ROBERTO CARLOS/Caytronics
10. **Y LAS MARIPOSAS**
JOAN SEBASTIAN/Musart

Miami

1. **FLOR DE MAYO**
CELIA CRUZ Y JOHNNY PACHECO/Vaya
2. **COMO TU**
LUPITA D'ALESSIO/Orfeon
3. **SIENTO TU QUERER**
RAMIRO/Miami
4. **MILLONARIO DE AMOR**
KATUNGA/Microfon
5. **CELOS PORQUE TE QUIERO**
VIOLETA RIVAS/Karisma
6. **YA NO INTERESA**
CHARANGA 76/T.R.
7. **NO TE OLVIDES DE MI**
ROBERTO CARLOS/Caytronics
8. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS/T.H.
9. **ATREVIDA**
TOMMY OLIVENCIA/T.H.
10. **CELOS**
CAMILO SESTO/Pronto

Argentina

By CENTRO CULTURAL

1. **ERES LO QUE QUIERO**
JOHN TRAVOLTA & OLIVIA NEWTON-JOHN/Phonogram
2. **TE EXTRANO**
ROLLING STONES/EMI
3. **BAILANDO CON MI SOMBRA**
ANDY GIBB/Phonogram
4. **POR TI**
SERGIO DENIS/Phonogram
5. **A TI**
JOE DASSIN/CBS
6. **HAY QUE VENIR AL SUR**
RAFAELLA CARRA/Epic
7. **FIEBRE NOCTURNA**
BEE GEES/Phonogram
8. **EN EL AMOR TODO ES EMPEZAR**
RAFAELLA CARRA/Epic
9. **MANTENIENDOSE VIVO**
BEE GEES/Phonogram
10. **NUESTRA HISTORIA**
LOS TERRICOLAS/Parlophone EMI

Nuestro Rincon (Continued from page 80)

IRT (Chile) se ha lanzado como productor independiente. **Scottie**, compositora de calibre se dedicará a impulsar nuevos talentos y valores en Chile y su proyección al exterior. . . **José Luis** de Venezuela acaba de terminar de grabar su nuevo álbum en España con temas de **Manuel Alejandro**, quien lo catapultó al éxito con su "Voy a perder la cabeza por tu amor." El cantante ha estado haciendo una promoción masiva en España, a través de radio, prensa y televisión.

Hernán Quezada Escandón, personalidad radial con amplia ejecutoria en el área de Los Angeles, a través de varios años en el área, ha sido nombre Programador Musical de Radio K.W.K.W., Los Angeles, Calif. ¡Éxitos muy merecidos le deseamos a Hernán! . . . Lamento infinito el deceso en Brasil del grande de los boleros, **Gregorio Barrios**. Durante años grabó el "Rey del Bolero" en EMI-Odeon y después pasó a la Continental. Desaparece Gregorio dejando grabados más de cuarenta elepés y 100 sencillos.

Vayan mis efusivas gracias reciprocando saludos festivos recibidos de: Raúl Bejarano de CBS, Mexico, Roberto Ruiz, Gerente General de Capitol Argentina, Anamía de México, Ray Terrace de Cash Box, Santiago Malnati de Copacabana, Brasil, Alberto Nuñez Palacio y Manuel Paz Alvarez de Trova, España, C. Roman de Quatro Ltda, Chile, William Viñasco Ch. de Radio Continental, Colombia, Roddy Shashoua de Musexpo, N.Y., Betty Díaz, Boni Discos, Salvador, José Luis de Oliveira, RCA Brasil, Helcio Carmo de RCA, Brasil, Pablo Ramírez G., Director Artístico de CBS, Mexico, Pijuan de Melón Records, Puerto Rico, Jorge Pino de RCA Records, N. Y., Ernesto Duarte de RCA España, Roberto Lopez Landeros de KCUR FM Radio de Kansas City, De Raymond, España, Pedro Korelich y Gerardo Feeney de Discos Anahuac, California. . . Y ahora. . . ¡Hasta la próxima desde Argentina!

Pepe Rolon, who for years was program director for Radio KWKW, Los Angeles, dedicated and quite professional, has now joined the

staff of Radio America. Pepe, I wish you success in the job ahead! . . . Melody Records from Mexico has signed up as an exclusive artist the Argentinian singer **Diego Verdaguer**, leaving behind him the problems which he sustained with Argentina's Music Hall for a year, which had kept him away from recording studios. With Melody, which already controlled releases of his recordings in Mexico, Verdaguer will be recording in New York an lp with his new songs, with arrangements and direction by **Jorge Calandrelli**, Argentinian musician residing in the United States. Ignacio Morales is confident in being able to reach success with this new recording of hits accomplished by Verdaguer, such as "Yo Pescador del Amor," "Volveré" and "El Pasadiscos" . . . The very capable and talented **Barbara Zurita A.**, who was in charge of the international department of IRT (RCA) in Chile, is now currently with EMI Odeon in Chile in charge of public relations for that company. The objective of her position will be to project and secure the image of the company with local broadcasters. To obtain this trust she will have to work internally relating to national and international artistic management, with sales management and with publicity and promotion departments. I sincerely wish success to Barbara in her great projects for the future of EMI Odeon in Chile. . . **Scottie Scott**, who was in charge of promotion for IRT (Chile), has begun to produce independently. . . **José Luis** of Venezuela has just finished recording his new album in Spain with songs of **Manuel Alejandro**, who raised him to success with his "Voy a perder la cabeza por tu amor." The singer has been massively working on promotion in Spain through radio, newspaper and television. He has recorded TV Shows such as "Aplauso" and "300 Millones" that will give him a large and impressive audience in Latin America and in Spain.

Hernán Quezada Escandón, radio personality with ample experience in the area of Los Angeles, has been named program director for Radio KWKW, Los Angeles. Well deserved success to Hernán!

RCA Gold from Brazil



Joao Araujo, managing director of Sigla (left), accepts a gold Nipper for sales of over 1,200,000 albums of the soundtrack of "Dancin' Days," a leading Brazilian soap, from Adolfo Pino, president of RCA Brazil (which distributes Sigla recordings) and RCA Argentina. The "score" for "Dancin' Days" includes "Macho Man" by Village People and "Rivers of Babylon" by Boney M; both records are released on the RCA label in Brazil.

Cuban Music Festival

(Continued from page 6)

cluding the Orchestra Aragon, Los Papinos, Ballet Folklorica and guitarist Leo Brower. Other pop artists may be added to the festival and they will be announced in the near future. CBS will record the concerts, and there are plans in the works for a major network to videotape the concerts.

Nothing to Do With Politics

In describing the significance of this festival, Bruce Lundvall said, "This will be a musical event for both Cuba and the United States. It has nothing to do with politics. Rather it is a cultural exchange between two countries that have much in common in their music."

CBS Records opened up the doors to the Cuban music scene last year when Bruce Lundvall, accompanied by key CBS executives, made a number of trips to Havana to explore the Cuban music scene. CBS Records established close ties with Cuban governmental and cultural officials, and arranged for Irakere to come to the U.S. to record and perform. The eleven-piece band appeared at the Newport Jazz Festival and the Montreaux Jazz Festival last year, and was heralded by top musicians, critics and tastemakers as one of the most exciting musical forces of the year.

New York, N.Y.

(Continued from page 76)

there's no arguing that superlative—records over the years.

"Unless you consider happiness before you consider success," says Gordy, "then the manner in which you achieve your success will be something that will destroy you at some later date. Many people, in their rise to success, are so busy running to the top, stepping on their competitors, stepping on their enemies and, saddest of all, stepping on their friends and loved ones in the process, that when they get to the top, they look around and discover that they are extremely lonely and unhappy. They'll ask me, 'Where did I go wrong?' My answer has always been, 'Probably at the beginning.'"

ERRATA: Dolly Parton has been named the world's worst-dressed woman by designer Mr. Blackwell, who annually rates the country's "Bottom 10" women dressers. "Too many years of Dolly poured into too few inches of fabric" is the way Blackwell explained Parton's ascendancy to the top of the list, which last year was headed by Farrah Fawcett-Majors (who this year fell to a lowly fifth). Parton wasn't the only recording artist present and accounted for, though. Olivia Newton-John placed seventh, Linda Ronstadt ninth and Bette Midler occupied the tenth position. No recording artists made Blackwell's list of the world's best-dressed woman.

Leo Sayer is suing Westbury Music Fair for \$675,000. Sayer claims he has seen only \$40,000 of a promised \$80,000 plus percentage of the gross for some concerts he did at the venue last August.

And for those who haven't heard, or heard and wondered if it was true, yes, Bruce Springsteen was slightly injured by an M-80 thrown from the audience during his New Year's Eve show in Cleveland. It exploded in the air, next to Springsteen's face, cutting him and coming dangerously close to one of his eyes. Springsteen finished one number as blood streamed down his face, according to an on-the-scene observer, and then was led offstage where the cut was bandaged. "I'm not going to let one asshole ruin my New Year's Eve" is how Springsteen reportedly reacted to the incident. Miami Steve Van Zandt is said to have had stronger words for the perpetrator.

Retail Rap

(Continued from page 62)

Municipal bonds."

MISCELLANY . . . Ha! And at first I thought it was the mothership!

Pictured here is the famous (infamous?) ELO van, just before it was shipped to England. Pictured at Integrity's L.A. warehouse, from left: Dean McDougall, Jet assistant marketing director; Integrity's director of purchasing, Mitch Perliss; (front) Jerry Bix, Jet sales director; Bryan Blatt, Jet national marketing director . . . For those who want another excellent paraphernalia guide, you can try Paraphernalia & Accessories Digest, 1860 Broadway, Suite 1115, New York, N.Y. 10023. Published monthly . . .



Licorice Pizza running a chainwide Al Green display contest with some excellent results, according to Cream Records . . . Pizza's Lee Cohen gets our wishes for a speedy recovery from an automobile accident . . . Recordland's Nancy Crane, Grand Rapids, Michigan, has deluged Casablanca's Rob Gold with Kiss lookalike contest winners. Another good Kiss promo effort that deserves mention. Nice job . . . WEA's Laurie Ship and Jim Wagner have just completed the first WEA merchandising trip organized around the Lieberman organization. Modesty (a rare commodity in this column) prevents us from repeating Jim's raves about L.E.

Latin American Album Picks

(Continued from page 80)

UNA DIMENSION DESCONOCIDA

ANDY MONTAÑEZ—LAD 302

Proyecto Andy Montañez su talento en esta producción. Excelente sonido y muy buena mezcla. Bailable y lleno de pimienta latina. "Estela Mayombe" (C. Alonso), "Tenemos el mismo mar" (C. Vidal-V. Mendoza), "Mayeya, no juegues con los santos" (D.R.) y "Cantares" (A. Machado).



■ Andy Montañez is at his best here. Great sound and mixing. Danceable and full of Latin stamina and rhythm. "Estela Mayombe," "Pasando el Canal" (L. Tata Guerra), "Compasión" (Moreno-Rodway), more.



TRIUNFADORA DE MALLORCA

DULCE—Discos America DAL 1004

Con su "Señor Amor" (Manzanero) al frente del repertorio, Dulce, ganadora de Mallorca con este tema, se luce también aquí en "Soñamos lo mismo" (Manzanero), "Triste Melodía" (S. Canavati) y "Amigos y Amantes" (S. Canavati).

■ Dulce was the winner at Festival Mallorca with "Señor amor," included in this package. She is also at her best in "Ya no me quieres" (Grever), "Amigos y amantes" and "Es amor" (Manzanero).



MANANTIAL

CBS 20140

Producido por Indica, Centro America, el Grupo Manantial se luce ampliamente en esta producción con arreglos de William Porras, Ricardo Saenz y Greg Richardson. Muy buen acople vocal. "Rumores" (J. Prieto), "Oda a la alegría" (Beethoven-Adapt. Porras), "Reggae Express" (D.R.) y "Piano merengue" (Benitez-Conquet).

■ Produced by Indica, Central America, Group Manantial shows a lot of talent in this production, with arrangements by William Porras, Ricardo Saenz and Greg Richardson. Superb vocal arrangements. "Rumores," "La Empalíz" (Kalaff), "Un rincón de tu corazón" (Richardson-Garrido) and "El Hombre marinero" (R. Rico).

England's Top 25

Singles

- 1 Y.M.C.A. VILLAGE PEOPLE/Mercury
- 2 HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/
Stiff
- 3 LAY YOUR LOVE ON ME RACEY/RAK
- 4 SONG FOR GUY ELTON JOHN/Rocket
- 5 LE FREAK CHIC/Atlantic
- 6 SEPTEMBER EARTH, WIND & FIRE/CBS
- 7 A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/EMI
- 8 HELLO THIS IS JOANNIE PAUL EVANS/Spring
- 9 MARY'S BOY CHILD—OH MY LORD BONEY M/Atlantic/Hansa
- 10 YOU DON'T BRING ME FLOWERS BARBRA & NEIL/CBS
- 11 I LOST MY HEART TO A STARSHIP TROOPER SARAH BRIGHTMAN/
Ariola/Hansa
- 12 TOO MUCH HEAVEN BEE GEES/RSO
- 13 I'M EVERY WOMAN CHAKA KHAN/Warner Bros.
- 14 A TASTE OF AGGRO BARRON KNIGHTS/Epic
- 15 JUST THE WAY YOU ARE BARRY WHITE/20th Century
- 16 I'LL PUT YOU TOGETHER AGAIN HOT CHOCOLATE/RAK
- 17 DA YA THINK I'M SEXY? ROD STEWART/Riva
- 18 GREASED LIGHTNIN' JOHN TRAVOLTA/Midsong/Polydor
- 19 ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros.
- 20 IN THE BUSH MUSIQUE/CBS
- 21 CAR 67 DRIVER 67/Logo
- 22 RAMA LAMA DING DONG ROCKY SHARPE AND THE REPLAYS/
Chiswick
- 23 ALWAYS AND FOREVER—MIND BLOWING DECISIONS HEATWAVE/
GTO
- 24 TAKE THAT TO THE BANK SHALAMAR/RCA
- 25 SHOOTING STAR DOLLAR/Carrere

Albums

- 1 DON'T WALK BOOGIE VARIOUS/EMI
- 2 ARMED FORCES ELVIS COSTELLO/Radar
- 3 GREATEST HITS 1976-79 SHOWADDYWADDY/Arista
- 4 NIGHT FLIGHT TO VENUS BONEY M/Atlantic/Hansa
- 5 THE SINGLES 1974-1978 CARPENTERS/A&M
- 6 MIDNIGHT HUSTLE VARIOUS/K-Tel
- 7 WINGS GREATEST WINGS/EMI
- 8 GREASE SOUNDTRACK VARIOUS ARTISTS/RSO
- 9 A SINGLE MAN ELTON JOHN/Rocket
- 10 20 GOLDEN GREATS NEIL DIAMOND/MCA
- 11 BLONDES HAVE MORE FUN ROD STEWART/Riva
- 12 PARALLEL LINES BLONDIE/Chrysalis
- 13 JEFF WAYNE'S THE WAR OF THE WORLDS VARIOUS/CBS
- 14 EMOTIONS VARIOUS/K-Tel
- 15 A TONIC FOR THE TROOPS BOOMTOWN RATS/Ensign
- 16 NEW BOOTS AND PANTIES IAN DURY/Stiff
- 17 JAZZ QUEEN/EMI
- 18 GREATEST HITS COMMODORES/Motown
- 19 20 GOLDEN GREATS DORIS DAY/Warwick
- 20 THE BEST OF EARTH, WIND & FIRE/CBS
- 21 YOU DON'T BRING ME FLOWERS NEIL DIAMOND/CBS
- 22 EQUINOXE JEAN MICHEL JARRE/Polydor
- 23 BLESS THIS HOUSE HARRY SECOMBE/Warwick
- 24 LIONHEART KATE BUSH/EMI
- 25 OUT OF THE BLUE ELO/JET

FRANCE

By GILLES PETARD

■ On reaching his age limit, **Georges Meyerstein-Maigret** decided to resign from his post of president and general manager of Polygram SA. On February 1 he will be succeeded by **Louis Hazan**, who takes the title of general manager, taking over the global responsibility for the Polygram group in France. On account of the eminent part Meyerstein-Maigret has played in the development of the Polygram group, the council asked him to keep the title of chairman of the board. Louis Hazan will also be president of the security council of Polygram Industries & Messageries.

As a result of the four year campaign, UNESCO and Pathé-Marconi have celebrated the one million "Cadeau de la vie" lps sold for the benefit of the Cancer Research Association. Mr. **Crozemarie**, president of the Association, received three gold records and a 200,000 Fr. check from EMI director **Michel Bonnet** on behalf of the authors, composers, publishers and artists of Pathé-Marconi-EMI . . . **Frank Lipsick** has resigned from his post of international manager with EMI . . . Editions Labrador acquired the publishing rights for "At Home Music" and "Relaxed Music," two pubberies run by the former leader of the **Crusaders, Wayne Henderson**.

Following up her "Rough Diamond" lp, **Madleen Kane** comes up with a new album, "Chéri" (CBS) . . . On January 22, during the MIDEM meet in Cannes, **Harold Kay** will present the trophies of Europe l's "Artists of the Year." The winners, who will be performing their hits, include **Michel Berger, Julien Clerc, Coluche, Jean-Loup Dabadie, Ian Dury, Yves Duteil, France Gall, Motors, Plastic Bertrand, Véronique Sanson, Michel Sardou, Mort Shuman, Alain Souchon, Star-shooter, Fabienne Thibault, Bonnie Tyler** and **Michael Zager Band**.

Rocket Publishing Ups Paula Pavlik

■ LOS ANGELES — Paula Pavlik has been appointed copyright administrator for Rocket Publishing for the United States and Canada, it was announced by Al Altman,

director of professional activities for Rocket Publishing.

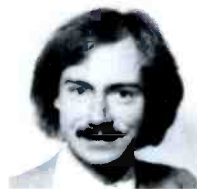
Pavlik will work closely with Altman in creative development areas and administration.

new on the charts

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Germany

By JIM SAMPSON

■ **MUNICH**—MIDEM this week attracts the largest contingent of German music makers this side of the Musikmarkt Christmas party or the **Fischer Choir**. It's not that Cannes lacks competition in the convention business. But nowhere else does as much business get done. The German travellers to Musexpo were mostly pleased with the 1978 edition. Global Music's **Peter Kirsten** found the seminars in Miami particularly useful. **Ralph Siegel** also plans on returning to Musexpo. Still, notes Siegel, it's MIDEM that publishers really prepare for. And like many German publishers and record companies, Siegel thinks he has a very strong offering, especially in the pop-disco field.

The Frankfurt music fair in March attracts many German publishers, mostly those who do a lot of printing or have significant print sales. However neither Frankfurt nor Milan or Warsaw or anywhere else pull the international majors like MIDEM. Intersong's **Goetz Kiso** suggests that with the IRS allowing Americans only one annual tax-free business junket, it's unlikely that any other convention could rival MIDEM. The consensus here is that another convention is not necessary. As Warner Bros. Music's **Ed Heine** comments, any new fair will have to first create a need before achieving broad acceptance.

KUNZE AND POLYDOR LAUNCH DISCO TRAIN: DGG/Polydor is starting a new series of disco 7" singles called "Disco Train," to be selected and in many cases acquired for Polydor German or European release by **Michael Kunze**. Limited to ten releases per year, the series will offer the most popular U. S. disco titles, usually in the original mix. Kunze might also cover material not otherwise available to Polydor with a new production of his own. The accent will be on progressive disco, first release, due next week, is **Peaches & Herb's** "Shake Your Groove Thing."

TEUTONIC TELEX: Teldec's **Bob Hertwig** building up a substantial jazz catalogue he calls "jazz menu," featuring the Danish Storyville label and the old U.S. Decca recordings . . . Also continuing to supply outstanding jazz is **Branko Zivanovic's** Bellaphon label, which, with local pressings and imports, probably has the highest jazz offering in Germany . . . **George Thorogood** and his **Destroyers** (on Metronome) named r&b album of the year by German Playboy . . . **Curt Cress** and **Snowball** have completed their new album at Munich's Union Studio.

NEUMANN AT 50: There is, perhaps, no more pervasive component in the major recording studios of the world than the Neumann microphone. Amazingly, this has been true for most of the half century that **Georg Neumann's** firm has been in business. Located just a voice's throw from Checkpoint Charlie in Berlin, Neumann has just celebrated it's 50th anniversary.

Canada

By ROBERT CHARLES-DUNNE

■ **TORONTO**—**PARANORMAL PROMO:** There have been numerous accounts in local newspapers over the past few years regarding a "psychic" headboard owned by **Terry Filion**, booking agent and manager of CBS act **Hellfield**. Apparently at least one person was killed while in the bed and the headboard has been "possessed" or whatever since that time. According to the story, the headboard even indicated to Terry that he should oversee the formation of a rock band . . . with the members' names and all vital information supplied. **Terry** followed the headboard's advice and **Hellfield** was formed. Sensing a unique promo angle, CBS consulted with **Filion** and they agreed to go public with the story. Then, at the last minute, Terry decided to nix the idea because the headboard had given him weird vibes about the story. Top that, **Malcolm McLaren!** Consult your mattress, **Robert Stigwood!**

WHO'S ON FIRST? **Larry LeBlanc** hosted a radio show called Backstage Pass on Q107 going back a year ago. Then, about nine months ago, Larry was given the boot by the station management, despite his
(Continued on page 85)

Phonogram Consumer Promotion Offers 15% Catalogue Discounts

By VAL FALLOON

■ **LONDON**—In a bid to revive declining catalogue sales here, Phonogram is to slice 15 percent (60 pence) off all but seven of its full-price contemporary titles—both lp and tape—and for the first time push this to the consumer. Previous back catalogue promotions were aimed at retailers. The price cut, from £4.35 to £3.75 takes place February 1 and affects all product released up to December 31, 1978—over 300 titles.

The consumer promotion, budgeted at 35,000 sterling pounds, will include airtime, music press ads and store merchandising. The company primos that prices will remain the stable "as long as the scheme continues to work." Booster promotions are expected throughout the year. Industry concern over static lp sales compared to bouyant singles market has led to several efforts by majors to push catalogue items, though a Phonogram spokesman stated that company sales for the last nine months of 1978 were successful compared to the previous year and exceeded expectations. Titles remaining at full price include current hit lps by the Boomtown Rats and Elton John, whose "A Single Man" has now reached 250,000.

Phonogram celebrated the new year with its first million-selling single, Village People's "YMCA," which missed topping the charts before Christmas, when pressing demands caused supplies to be

rationed. "YMCA" was the year's first number one in all charts and shipped a million the week of January 16. Phonogram's previous million-seller was the TV-promoted "Best of the Stylistics" lp in 1976.

MCA To Go Indie in U.K.

■ **LONDON**—MCA will go independent when its five-year licensing deal with EMI ends in June this year. The company has signed with CBS for sales, promotion and distribution, with Infinity product handled by the major immediately. All new MCA product and catalogue titles will be available through CBS beginning July 1. MCA UK managing director Roy Featherstone, stated that the company has seen a 150 percent growth since October 1976.

MCA was solo in 1970, until the EMI deal in July of that year and Featherstone feels that with the Infinity product added to a strong catalogue the time is right for another move to independence, with staff expansion in sales and a&r. EMI stands to drop two percent in the market shares with the loss of MCA, and though CBS will not pick this up it will welcome the business for its new pressing plant, which opens this year. Due soon through EMI from MCA is the six-lp Buddy Holly box set, the Wiz soundtrack and others.

England

By VAL FALLOON

■ **LONDON**—Polydor has knocked EMI off the top spot in the 1978 final quarter singles market shares, based on sales reported to Record Business chart research, with 19.5 percent compared to 16.1 in the summer quarter. WEA is second with 16.4 percent (from 11.1) and EMI has a 15.9 slice, compared to 23 percent in the summer. CBS takes 15.6 and Phonogram 10.1 with Pye almost doubling its quarterly share with 5.9 percent. RSO predictably emerges as top label for October thru December with 12.4 percent, followed by Atlantic (8.3), Chrysalis (5.3)—which moves to third for 23rd place—and GTO with 4.1 from (1.8). The other notable success was the relatively new Ensign label, with 3.7 (1.7) gained by sales of Boomtown Rats product. The top single was Travolta/Newton-John's "Summer Nights" and top singles act, again predictably, was Boney M with three chart singles included in the returns. Record Business has also produced the UK's first analysis of disco singles shares based on sales reported by specialist outlets. Boney M is, of course, top act, contributing to WEA's topping the league with 20.3, followed by CBS (18.7), EMI
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England (Continued from page 84)

(17.6) and PYE (16.5). Labels are Atlantic (10.7)—again because of Boney M—Warner Brothers (7.0) and Mercury (6.3) with strong showings by Fantasy (6.1) and Casablanca (6.0). The quarter's top single was Dan Hartman's "Instant Replay," tied with Donna Summer's "MacArthur Park." Hartman emerged as second act also, with Sylvester at number 3.

PARTY PIECE: MCS laid on a fleet of cars to take home commuters stranded by the rail strike from the gala launch of Ron Alexenburg's Infinity label here, which was held at the Regents Park Zoo hq. London's first laser-lit label launch hosted over 800 industry guests plus stable star Dobie Gray first Infinity artist in the UK with a single ("You can do it") and an lp ("Midnight Diamond") out now. Next week sees the Marva Hicks single, "Looking Over My Shoulder."

BOOTY: CBS International has signed Frank Zappa for the world outside the U.S. and Canada, with CRI president Dick Asher in London to clinch the deal in time for Zappa's European tour, which starts February 11. His first lp, "Sheik Your Booty," will coincide with the UK dates . . . CBS has also signed the Nolan Sisters to Epic worldwide, picked up from Roger Greenaway's Target label, a deal wound up December 31. The Nolans' TV lp thru WEA sold gold. Target's sister label, TDS, run by Andy Arthurs, will continue through WEA while Greenaway will pursue songwriting and production activities . . . CBS wrapped up last year with a spate of gold and silver discs, plus platinum for Jeff Wayne's "War of the Worlds." Silver's included the Barron Knight's "Night Gallery," Clash's "Give 'em enough rope" and Billy Joel's "The Stranger" and "52nd Street." Gold's were for Santana's "Inner Secrets" lp and Meatloaf's debut lp, "Bat Out of Hell," among others.

NEW MOVES: Phil Coulter, writer/producer and longtime associate of Bill Martin, has set up his own label, Coma, through Phonogram Worldwide but will continue with his existing commitments . . . The Essex Music Group has signed Jon Smith's new Green Light Music Productions. Smith, previously A&R chief at Weekend Records and before that Spark Records G.M., will also promote Essex Songs and acquire artists in line with Essex M.D. David Platz' plans for expansion of the company.

SIGNED: Edinburgh-based UK band Head Boys has been signed to Al Coury's RSO Records, his first worldwide British signing in four years. Recording starts in February . . . Veteran rocker John Mayall has signed to DJM Records worldwide with new product to be rushed soon and a U.S. tour planned . . . Ian Hunter has signed to Chrysalis with an lp due in April renewing his old association with Mick Ronson . . . Heath Levy Music will represent Johnnie Wilder Music worldwide. Wilder, a member of Heatwave, is currently scoring the the band's mind-blowing decisions . . . Ann Olofsson's Olofson Music has set up a co-production deal with Happy Holland Sound and signed Mac Kissoon for two years with the first four titles cut in Holland. The pair plan individual territory deals—titles are co-published by Olofson and Happy Holland's Eddy Ouwens' other firm O.K. Music.

ANNIVERSARIES: Top UK songstress Shirley Bassey celebrated 25 years in the business with a party at the new Regine's nightclub in London, while Music for Pleasure managing director Richard Baldwin, one of the longest serving M.D.s in the business, clocked up his 25th with a lunch given by EMI Music Operations.

Royal favorite and failed pop artist Roddy Llewellyn held for breathalysing by police after the Bassey bash and later that day, after seeking sympathy at Kensington Palace, was not amused to find that his car had collected a parking ticket . . . Abba's Agnetha and Bjorn are to divorce, but the group will go on with new product scheduled from CBS at Easter.

A AND R SWAP: Tony Squire moves from assistant to WEA's Dave Dee to EMI's licensed repertoire division as head of the new A&R department. The department's first direct signing—to be announced soon—will mark the launch of a new L.R.D. house label which will not affect commitment's to EMI's licensed product . . . Mike Smith, former Decca A&R chief, moves to Dick Leahy's CBS-owned GTO label as general manager with Mike Peyton promoted to promotion, and marketing director. Smith joins GTO after MIDEM. He was previously a TV rock show producer.

Boomtown Rats Set For U.S. Tour

■ NEW YORK—Despite the fact they have had five consecutive hit singles, one gold and one platinum album in the U.K. over the past two years, the Boomtown Rats will come to the U.S. as virtual unknowns later this month with the release of "A Tonic For the Troops" by Columbia. "We just knocked Olivia Newton-John and John Travolta out of number one for two weeks with 'Rat-Trap'—only to get overtaken by one of Rod Stewart's biggest hit records in years in England and now we find that nobody even knows who we are here," Fachtna O'Kelly, the group's manager, told RW last week.

It is a problem that many European groups face after initially achieving a modicum of success in their native country. In the case of the Boomtown Rats, a group that arrived from Ireland on the fringe of the new wave, but like Elvis Costello or Nick Lowe, never cared to associate itself with it, they own the distinction of having penetrated the mass market in the U.K. "We find it's an odd dichot-

omy," O'Kelly said, "the same people buying ABBA, Olivia Newton-John and John Travolta records are buying Boomtown records there. It's important to maintain a humorous approach which is what we've done there and what we will do when the album is released here. We are not completely aware of the American sense of humor which is one of the reasons for our trip."

The current 16 city promotional trek by O'Kelly and two members of the group has been designed to introduce them to key press, retailers and CBS field people in advance of the release of the record, scheduled for the last week of January. The promotional tour includes a video presentation and will wind up at the CBS Convention in Dallas.

The group will tour to promote the album in March and April before returning to the U.K. to record its third album, with producer Gus Dudgeon, in May and June with a simultaneous worldwide release in September.

Barry Taylor

Canada (Continued from page 84)

obvious good ratings. The reason given for his dismissal at the time depended on who you talked to. Now, Q107 has taken Larry back into the fold and he will do a one hour version of Backstage Pass each Sunday, one fourth the time he was given before. Leblanc is quite pleased to be back on the radio (he's one of those crazy guys who does it for love first and money second). In political circles, isn't this known as a moral victory?

EXECUTIVE SHUFFLE: Quality sales rep **Pat Devereaux** has joined the Ontario Polygram sales team and will be replaced at Quality by former Capitol salesman **Brian Carson**. Meanwhile, Quality's Quebec promo rep **Gaston Gravell** has been upped to manager of artist and product development. Quality's press and publicity chief **Stan Lepka** has left the firm and will be announcing his future plans shortly. **Bob Ansell** has been upped to Polygram's national promotion manager.

BIZARRE VISIONS: Every city has at least one . . . you know, the type of person who follows his heart even though it alienates him from the rest of the planet; the type of person who is so brutally honest it hurts (usually him). In this town there's **Johnny Lovsin** and Mr. Sophisto, **Mendelson Joe**. But we'd like to spotlight one **Greg Godovitz**, a man who loves to do things his own way. He leads a nifty power trio called **Goddo** and when he made up his mind that he should produce the band's second album, his friends and associates all said, "But everyone takes potshots at artists who produce themselves. You'll receive nothing but criticism." So the second album was produced by a mystery Briton named **Thomas Morley-Turner** and those who had been hard on the first album all agreed the production on the second album was superior by far. Now it turns out that Morley-Turner is none other than Greg himself. The album was called "(If Indeed It's Lonely At The Top) Who Cares (It's Lonely At The Bottom Too)." Now we are led to believe that Greg and Morley-Turner are collaborating on a third album to be called . . . (wait for it) . . . "Act Of Goddo." And Goddo wants to do a CHUM-FM live broadcast from a church!

RUMORS REGARDLESS OF ACCURACY: Is it true that **Duff Roman**, head of the on-again/off-again Concert In The Sky that was supposed to take place six months ago, has made a low-profile return to the CHUM Group? Is it true that the great white hope of domestic independent record labels is about to lose its star act? Is it true that an anonymous group of financiers plans to challenge the stranglehold Concert Productions International has on the local market? Is it true that the annual boxing day sale at the main Sam The Record Man store this year took in more than \$200 thousand in a *single* day?

RCA and A&M Sign Distrib., Manufacturing Pact

(Continued from page 3)
billed distribution wing, and Dick Carter, RCA division vice president of field marketing, will become division VP, marketing.

With staffing and structure for the RCA/A&M/Associated Labels format still being worked out, Moss declined projections of the overall impact on existing A&M staff. Noting the combined activity expected to be generated within the new distribution arm, as well as plans for increases in overall manufacturing capacity, Moss said any necessary cutbacks would be restricted to sales and distribution posts duplicated under the new union.

Combined Staffs?

"We're hoping the people will be incorporated into the new situation," said Moss of A&M's staffers in its Sun Valley facility, A&M Pacific, and its two other branch sites, A&M of New England, based in Boston, and Together Distributors, operated in conjunction with Motown. "We'll find out more about that as we make the transition into the deal."

For RCA, the acquisition of A&M's distribution and manufacturing provides a major increase in overall share of business. For A&M, the move signals the end of a year-long involvement in backstopping the label's former indie distributors with A&M-owned and staffed branch operations in selected regions.

High Branch Costs

During that period, the label moved to its own distribution in 11 western markets, serviced from the Sun Valley site, and thus extended its branch coverage to three separate regions. Without detailing the financial scale of the necessary investments, or projected savings via the new pact, Moss alluded to the high cost of underwriting a new branch operation while explaining A&M's decision to enter the agreement.

"I think, basically, the record business today is divided into three sections, the making of records, the marketing of records, and the distribution of those records to the marketplace." For A&M, "Distribution is the least

Robert Summer

(Continued from page 3)
ilar to the sentiments voiced earlier in the week by A&M chairman Jerry Moss. "I believe they (the indies) will continue to be a vital force in the industry," Summer said, "and it's my hope that they will. They serve a very important function."

Summer's gratification with RCA's recent deals was undisguised. "I'm delighted with the

association (with A&M)," he said, "and I continue to be delighted with the arrangement with 20th. We've got three hit records on 20th as of this morning." profitable, but required more of an investment on our part at this point in our growth."

Under the pact with RCA, though, Moss expects label dollars previously tied up in the operating costs of the former distribution system can be freed for talent and marketing.

In the wake of numerous distribution switches by other labels and the proliferation of reports that other shifts could occur in the coming weeks, the A&M/RCA move was made with little prior speculation, the principals reportedly working their terms out during four days of secret talks here (see separate stories with Gil Friesen, A&M president, and Robert Summer, this issue). Ironically, as virtually every other independently distributed company was being rumored on the verge of a major branch deal, A&M, one of the most successful in the field, succeeded in keeping the new association under wraps until last weekend.

While the deal itself was concluded comparatively quickly, Moss and his executive staff are working to minimize any problems during the changeover. "We're very concerned in the transition period that we don't lose any records," said Moss, who said many of the label's scheduled January releases have been held back until the RCA pact becomes effective in February. Thus far, he noted, distributor response has been cooperative. "In most of my conversations [with

Publishers Forum Set in Nashville

■ NASHVILLE — The Nashville Publishers Forum, a Nashville affiliate of the National Music Publishers Association (NMPA), was formed Jan. 15 at an organizational meeting at the BMI offices here. Tim Wiperman, general manager of the Nashville office of Warner Bros. Music, was named chairman of the group.

Members of the committee include Bob Witte (Jim Owens Productions), Dane Bryant (OAS Music), Terry Smith (Dr. Hook), Byron Hill (ATV), Camille Shelton (Frank & Nancy Music), Karen Conrad (Blendingwell), Richard Perna (Music Publishers Consultants), Judy Harris (April/Blackwood), Nona Thomas (House of Bryant), Betty Sanford (Willie Nelson Music) and Debbie Cobb (Peer-Southern).

the distributors], I've received assurances that they'll continue to sell our records effectively."

Equally important in the new arrangement are RCA's commitments to A&M. Apart from probable increases in the size of the sales and distribution staffs, Moss reported that one of A&M's more prominent recent concerns, product quality control, is mirrored by contractual stipulations covering standards. "It's in the contract that the RCA pressings must be among the highest quality in the industry today," said Moss, who added that recent changes in RCA's manufacturing, including the switch to Alpha Toolex presses and the use of improved compound, convinced him RCA would honor that commitment.

Although he declined comments on other rumored negotiations with branch operations, Moss projected the combined clout generated by RCA and A&M via the new system would be billing over \$300 million. "I think we're now in a position where RCA is a real force," said Moss of the expected increase in share of market created by the pact. "We're going to have probably as many people in the field representing our records as those people," he added, referring to the two largest industry forces, CBS and Warner Communications.

Even so, the four-year deal isn't the leading edge of any global tie between A&M and RCA. Moss said A&M's independently owned companies in Canada and the U. K. would be unaffected, as would other international licensing agreements, including

A&M Taps Welch

■ NEW YORK—Harold Drayson, president of Audiofidelity Enterprises, Inc., has announced the appointment of Mary H. Welch to the position of sales promotion and publicity director for Audio Fidelity, Chiaroscuro, First Component Series and Image Records.

Previous to joining Audiofidelity she had done independent publicity and promotion work.

This appointment reflects the current expansion and restructuring of the company under the new administration of Drayson.

Jacksons Tour Set

■ LOS ANGELES—Epic recording artists The Jacksons, celebrating their 10th anniversary in the music industry, will embark on a major world tour in February, which will include performances throughout Europe, Africa, Asia, Saudi Arabia, the Philippines and the U.S.

A&M's European ties to CBS International. Domestically, though, CBS' Columbia Records Productions will be affected as manufacturing moves to RCA; prior to the new pact, A&M had manufactured all its tapes and about 80 percent of its records through CRP, according to Moss.

Yet to be determined are any necessary top level changes within RCA's existing sales and distribution force, as well as the choice of a home office. Although the final site will likely be in an existing RCA Records office, Moss said both the RCA home base in New York and its Southern Californian distribution center are being actively discussed.

Moss also said final disposition of A&M's branch facilities in Sun Valley, Boston and New England await further development of the new relationship, noting that one or more of those buildings may be considered for use within the RCA/A&M/Associated Labels operation.

Gil Friesen

(Continued from page 3)
or creative services. "We have a whole gang of field people," he noted. "We have retail promotion people, regional marketing people, regional merchandising people, AOR and other promotion specialists who will be unaffected. We haven't arranged to get our albums on the charts or gotten five acts up into the platinum level without having a field force that can deliver."

Thus, apart from sales reps superseded by the new pact, Friesen says disruption of A&M's regional and local staffers will be slight. Promotion staffers who previously worked out of A&M's independent distributors will be relocated, "probably to RCA offices in some cases," but overall Friesen says, "Nothing is really going to change around here. What we've done is everything we can to preserve the independence, integrity and autonomy of what remains the largest independent record company in the world."

Although A&M product will now be handled by RCA-salaried sales reps, Friesen asserts both RCA's aggressiveness in seeking the deal and the probable involvement of A&M sales and distribution staffers already familiar with the catalogue will assist in a smooth transition.

Right now, Friesen notes, he's involved with planning sessions in tandem with RCA executives, as the two companies prepare for the mid-February launching of the new branch system, which the A&M president predicts "is going to have tremendous strength."

The Uncertain Future of Independent Distribution

(Continued from page 3)

a significant share of market for A&M acts. "I have to say that the independents have been absolutely fantastic for us," said Moss. "We've just finished a year where we've seen five acts go to the platinum level for the first time . . . In almost 16 and a half years of business, they've brought Herb (Alpert) and I to where we are."

Regarding the business future for surviving indies, Moss told reporters, "More than one of them said, 'Well, if (the RCA agreement) doesn't work out, we'll still be here.' And I think they will." Even so, Moss alluded to the reduction in available business for indies by adding, "I hope and believe that maybe this will lead them to be more aggressive."

For smaller labels, the A&M move and others like it "could cut either way," according to Gene Rosenthal, president of Adelphi Records and a trustee of the National Association of Independent Record Dealers. "If the guy on top is lopped off, independent distributors might start paying attention to the little guy." Alternatively, Rosenthal added, such losses might be such a crushing blow to the independent distributors that they might not survive. The issue is expected to be the central one discussed at a four-day NAIRD meeting to be held in Boston in late March or early April.

Some of the smaller independent labels, however, were already calling the A&M move a boon last week. "It puts me in a position of being the alternative label," Paul Culberg, marketing vice president for Cream Records, said. "It will definitely provide me with the opportunity to be with the strongest independents in a given market, and get priority attention for my records."

"Retailers and big accounts do not like to get locked into just a few major sources of supply," he continued. "If they get on hold with RCA as big as it is now, they're in trouble."

"This can also bring me artists," Culberg added. "Artists like individual concentration. When you're dealing with a big organization, that's very difficult to attain." Culberg said his company would embark on an "institutional campaign" to underscore its intention to stay independent.

Not every independent distributor would talk about the implications of the A&M move last week; indeed, some distributors were treating the matter like a death in the family. But most of them seemed sanguine about the future of their businesses, while admitting that most indies will

have to adapt to survive.

"Instead of two or three, there will be one strong distributor in each market," Harvey Korman of PIKS Distribution in Cleveland said, "and as a result the marriage between the manufacturer and the distributor will get even closer."

"The whole point is now the manufacturers will have to make the move to giving their distributors more territory," Korman continued. "They'll have to make that decision. Right now PIKS covers a 10-point market (representing 10 percent of the nation). I'm covering that for some of them (his labels), not for all of them, about 65 percent now. I must be in those markets for all my labels, and then I'm in a very healthy position."

While they were talking expansion, some of the distributors also said that their loss of labels will mean staff cutbacks right now. "I've had to let a good number of people go," Joe Simone of Progress (Cleveland and Chicago) said. "I'm making every cut necessary due to the loss of volume." He added, however, that the cuts "will not have a severe effect on what we can do. There were some luxuries we could afford that we can't afford any longer."

Some of the independents raised the question of possible government anti-trust actions to slow the consolidation of distribution in the hands of the six branch companies. But, as Eugene Silverman of Music Trend in Detroit put it, "I've seen the number of automobile manufacturers here go from 19 to essentially 4, and government has seemingly done nothing to protect those 15. I'm not sure that government will do

Al Altman Joins Rocket Publishing

■ LOS ANGELES—Al Altman has been appointed director of professional activities for Rocket Publishing for the United States and Canada, it was announced by Kevin Eade, managing director of Rocket Music.

As director of professional activities for the Elton John/John Reid owned company Altman will be concerned with the exploitation of the Jodrell Music, British Rocket Music and Rocket Songs catalogues.

Prior to joining the Rocket Group of Companies, Altman was professional manager for April/Blackwood-CBS Music Publishing. Previously, Altman handled Kamakazi Music Publishing, Barry Manilow's publishing company, and before that he was general manager for Joel Diamond's Silver Blue Music Company.

anything when the people involved are the CBS, NBC and ABC networks."

Silverman was, however, also one of the most enthusiastic of the independent distributors about his business's future.

"I think this is a very cyclical industry," he said. "The pendulum is swinging to the branches, but when they become bogged down and move too slowly for the guy who's used to moving faster, then the pendulum will swing back. The Harry Apostoleris and Jimmy Schwartzes and Henry Stones will still be in business. There are too many good organizations, too many great record men, in independent distribution. I don't think all that will go to waste."

The distributors who are losing A&M spoke highly of the company, and wished it well. "When I spoke to Mr. Moss, I felt his move was probably going to be a good one for A&M," said Chuck Huesman of Together, the joint A&M-Motown distribution system in Atlanta. "He's been good to me over the years. Whatever moves

he's made in the past have proved to be the right ones, and I'm sure this will be the same."

The most senior of the independents have seen labels come and go before, and seemed the most serene about the A&M move last week. As Harry Apostoleris of Alpha Distributing here said, "As far as I'm concerned, I'm in business and I'll always be in business. I have a very good group of manufacturers, Arista and Motown and others leading the pack, and a number of smaller manufacturers I've picked up that should give me some good product."

Good product, and calm, are two things independent distributors will likely need in quantity in the weeks to come. From all indications, competition among the six branch companies is intensifying for the independent labels that remain, and those labels' current distributors may be hard pressed to keep them. As Joe Simone put it, "I've never seen such upheaval in my life."

(Bill Holland, David McGee and Sam Sutherland contributed reports for this article.)

Country Radio

By CINDY KENT

■ PROGRAMMING CHANGE: WWCW-FM, Albany, Ga., has switched from automated to a live programming format, according to WWCW's **Steve Robinson**. Consequently, there's room for another DJ or two, as well as a news director or reporter. The station address is P.O. Box W, Albany, Ga. 31702; phone: (912) 435-9929.

MOVES AND PROMOTIONS: **Mike Burger** has departed his PD post at WHOO, Miami, and **Bob Grayson**, formerly with WAME, comes in as his replacement . . . **Bob Richards** has been named MD at WIFF, Auburn, Ind., according to PD **Jerry Clark**. WIFF needs service, and is located at Rt 2, Auburn, Ind. 46706 . . . **Russ Cassidy** has been upped to MD at WCMS, Norfolk, according to station president and general manager Irvine Hill. Russ has been with the station for eight years.

FICAP NEWS: **Georgia Twitty**, FICAP's executive director, reports the good news that FICAP turned the new year in the black, but she is campaigning to keep a good thing going. 1978 saw a total of five lifetime members, **Webb Pierce**, **Red Sovine**, **Tommy O'Day**, **Mary K. Miller** and **Kelly Warren**, and FICAP hopes to increase that number soon.

NEWS: A blackout caused by a heavy ice-storm knocked KWJJ, Portland, off the air for a few hours Jan. 10, according to PD/MD **Chris Adams**. The storm didn't knock out the transmitter, but blackened all power at the studio, knocking out both AM and FM facilities. Using a small battery-powered production board, KWJJ-AM could at least broadcast news bulletins, but to get the news, Adams trucked over to the AP office hourly, since the wire machine was out. And—how's this for a true call of duty—the station playlist was ready, waiting, and read to RW by flashlight . . . take heed, music directors!

WMAQ has a lot of good things happening to coincide with its fourth anniversary celebration this month. At the writing of this column, plans for WMAQ's "Big Bash of '79" were confirmed for Jan. 17, despite snow, snow, and more snow in Chicago. The party, featuring disco dancing, dinner, and entertainment by Charlie Rich, was to celebrate the anniversary as well as the new ARB ratings making WMAQ fourth in the Chicago market (of 32 stations) and the number one music station. WMAQ recently purchased a new Harris 50,000 watt transmitter, and plans are in the works for WMAQ to broadcast AM stereo. Also, the station has made an addition to its staff with the hiring of **Craig Collins** as retail account executive.

RECORD WORLD COUNTRY

WHK Tops Cleveland Book with Country, Personalities

By WALTER CAMPBELL

■ NASHVILLE—The Arbitron ratings books are coming out, and among the bright spots on the map for country music is Cleveland, Ohio. WHK, a Malrite station, emerged this rating period number one in the market, jumping from sixth place in the previous book, with a 9.3 share (12+).

Program director Russ Knight attributes the success of the station to more than the musical format, although it of course played a major part. "We had a 6.6 share in April/May 1978, and we had a 6.8 before that," Knight said. "So we had been riding along fifth or sixth in the market up until now. It's maybe the most unusual radio station I bet you'll hear. It's very hard to put a tag on it. We're a country station, certainly, but it's also heavy personality, what we call personality within a format, using pre-programming in the music."

Music director Terry Stevens elaborates: "We find a balance

on playing the really hot country stuff, whether it's a well-known artist or a newcomer, and we find a combination of music out of the past, say some '50s stuff that blends well, and some of the things that maybe might play on adult/contemporary formats. During the last book, for instance, we were playing the Little River Band. At the moment we've got the Bee Gees on, and at the same time Conway Twitty's the number two song. We're also on Johnny Cash's 'I Will Rock And Roll With You' as well as Neil Diamond's 'Forever In Blue Jeans,' and then we're also on Mel Tillis' 'Send Me Down To Tucson.' So it's a blend, and we pre-program the whole thing ahead of time in order to keep the variety going instead of leaning toward real hard country for several records or vice versa."

The personality line-up at WHK includes Gary Dee (6-10 a.m.), Joe Finan (10 a.m.-1 p.m.), Terry Stevens (1-3 p.m.), Don Imus (3-7

p.m.), Carolyn Carr (7-midnight) and Doc Lemon (midnight-6). "The whole thing is right off the wall with emphasis on personalities. Everyone uses their own style, and we use a lot of telephone conversations on the air, both live and taped," Stevens said. "In days gone by there was more of a collective effort around the clock to have everybody sound alike, but that's not the case now. But there is at the same time a distinct style that goes

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Jennings Concert To Benefit FICAP

■ NASHVILLE—RCA artist Waylon Jennings is scheduled to perform in concert Feb. 3 at the Tupperware Auditorium in Orlando, Fla., in a show to benefit the Federation of International Country Air Personalities (FICAP). Tickets for the show in the 2000 capacity hall are selling for \$10. After the show Waylon is to be presented with a plaque of appreciation which names him as a lifetime member of FICAP.

Nashville Report

By RED O'DONNELL



■ Kris Kristofferson and wife Rita Coolidge appear with Billy Joel Sunday, Feb. 4 in concert at Havana, Cuba . . . Tommy Lee Jones cast for role of husband Mooney Lynn in the Universal motion picture, "Coal Miner's Daughter," based on Loretta Lynn's biography of same name. Sissy Spacek was previously signed for the title part. Filming scheduled to begin March 5 on locations in Tennessee and Kentucky. If you've been wondering how a slender actor such as Tommy Lee Jones can be a pudgy like Mooney Lynn, credit it to the magic and mystique of makeup.

Monument Records' president Fred Foster got Ray Price's career out of doldrums with single of "Feet." Now Sonny James has signed on with Fred—and another old pro, Jimmy Dean, may be the next to join the Monument roster . . . It cost a bundle to hand-deliver Susan Allanson's Elektra single of "Words." A Brinks armored truck did the delivering to more than 100 radio program directors across the U.S.A.

Kenny Rogers waived his standard personal appearance fee and paid all his expenses to fly to Sikeston, Mo. to do a show for Cerebral Palsy Center in that boot-hill (or Ozark) town. So the grateful sponsoring Jaycees named it the Kenny Rogers Cerebral Palsy Center. "It's the first project I've seen that I could get emotionally involved with," said Kenny.

THE HIRSUTE SET: Roger Williams grew a beard. Don Williams is growing a beard. And Sonny James is mulling a visit to the barber to have his shaved off. (Sonny sprouted his whiskers for the Bicentennial Year Celebration, so it's now almost two years old.)

Hank Williams, Jr. and his sidekick Merle Kilgore have been in Hollywood filming scenes in an upcoming CBS-TV movie, "Willa." Hank Jr. also sings the theme song in the picture

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Monument Signs Sonny James



Fred Foster, president of Monument Records, has announced the signing of Sonny James to an exclusive recording contract with the label. Pictured together following the signing in Nashville are (from left) Terry Fletcher, Monument vice president of marketing, Foster, and James.

PICKS OF THE WEEK

SINGLE EMMYLOU HARRIS, "TOO FAR GONE" (prod.: Brian Ahern) (writer: B. Sherrill) (Al Gallico, BMI) (3:28.) This single, which was released once before in 1975,

moves slowly but with a rich sound thanks to Harris' sweet, expressive vocal style and Brian Ahern's balanced production work. It should be another addition to her string of hits. Warner Bros. 8732.

SLEEPER JEWEL BLANCH, "CAN I SEE YOU TONIGHT" (prod.: Pat Carter) (writers: D. Allen/R. Van Hoy) (Duchess / Posey / Tree, BMI) (2:32). Blanch and producer Pat Carter have found the combination of material and performance which should launch her up the charts. The chorus is especially strong as Blanch sings smoothly, backed by a steady rhythm track. RCA PB-11464.

ALBUM CHARLIE RICH, "THE FOOL STRIKES AGAIN." Rich's second United Artists lp continues his smooth, mellow sound under the production hand of Larry Butler. Cuts range in style from solid country to more pop-oriented MOR love songs, all done in Rich's unmistakable style. United Artists LA-925-H (7.98).



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Susie Allanson — "Words"

Freddy Weller — "Fantasy Island"

Rayburn Anthony — "Shadows of Love"

Dale McBride — "It's Hell To Know She's Heaven"



Emmylou Harris

"Too Far Gone" was Emmylou Harris' first single on Reprise, released in March, 1975. Her relatively unknown status at the time contributed to the song's lack of proper exposure and it got lost. In 1979, we have a different story! With Harris' track record of hits, "Too Far Gone" will have no trouble climbing to the heights!

Watch it go.

Charly McClain comes on strong with "Take Me Back" spinning at WFAI, WPLO, WMNI, KSSS, WBAM, WDEN, WOKO, WVOJ, KRAK, KERE, KJJJ, WMC, WQQT, WIRK, KLZ, KIKK, WGTO, KHEY, KSOP, KBUC, KFDI, KRMD, WUNI, WPNX, KVOO, KMPS, WITL, KD JW.



Dale McBride

Frankie Miller's "Darlin'" starting in Atlanta, Detroit and Montgomery. Susie Allanson presents an updated arrangement of the Bee Gees hit "Words" that's drawing instant adds at KHEY,

WSLC, WSDS, WRRD, WIRE, WWVA, KWJJ, KLAKE, WESC, KCKC, WTMT, KVOO, KRMD, WVOJ, WWOK, KSOP, WXCL, WSUN, WTOD, WPNX, KSSS, WFAI, KAYO, WIVK, WKDA, KGA, WDEN, KD JW, WITL, KCKN.

Pulled from his current LP, Freddy Weller's "Fantasy Island" shows strong initial action at WHOO, KCKC, KERE, WOKO, WPLO, KSSS, WHK, WTOD, KFAI, KGA, WDEN, KSOP, KMPS, KD JW, KVOO, KBUC, KFDI, WMNI, KRMD. B. J. Thomas' "In My Heart" showing in Phoenix, Atlanta and Seattle.

Dale McBride's "It's Hell To Know She's Heaven" making moves at KFDI, KBUC, WPNX, KGA, WDEN, KVOO, WSDS. Scott Summer's "Flip Side of Today" added at KGA, KWKH, KRAK, KVOO, KFDI, WDEN, KD JW, KSOP. "Please Be Gentle" by Amy added at WWOK, KFDI, KGA, KSOP, KTTS.

Rayburn Anthony starting to move with "Shadows of Love" at KBUC, KFDI, WTOD, WPNX, WFAI, WNYN, WKDA, KGA, KVOO, WMC, KENR, WPLO, KMPS, WDEN. Adds on the yet-to-be-released Kenny Rogers single "She Believes in Me" in Oakland and San Diego.

Newcomer Tom Grant continues to draw stations to "If You Could See You Through My Eyes." Add this week WBAM, KBUC, KRMD, KGA, KAYO, KSOP, WKKN, KYNN, KVOO, WQQT, WEMP, WJQS, WIVK, KSSS, WTSO, KFDI. Adding Kenny Price's "Hey There" this week are KKYY, WSLC, WJQS, KJJJ, KRMD, KGA, WSDS, KVOO, KD JW.

Neil Diamond's "Forever in Blue Jeans" showing up at WHK, WFAI, KAYO, KMPS.

SURE SHOTS

Emmylou Harris — "Too Far Gone"

Susie Allanson — "Words"

LEFT FIELDERS

Jewel Blanch — "Can I See You Tonight"

Jerry Inman — "Why Don't We Lie Down and Talk It Over"

AREA ACTION

Billy Burnette — "Shoo-Be-Doo" (WFAI)

John Hall — "Good Morning Sunshine" (WSDS)

Sondra Locke — "I Seek The Night" (KCKC, WPNX)

Jimmy C. Newman — "The Happy Cajun" (KENR)

Committee Reports Key CMA Board Meet

■ NASHVILLE — CMA's board of directors held its first quarterly board meeting for 1979 at the Dorado Beach Hotel, Dorado Beach, Puerto Rico, Jan. 9-11. Individual committees met on Jan. 9 with the entire board convening Jan. 10 and 11. CMA president Ralph Peer called the meeting to order, and board chairman Tom Collins presided.

One of the first orders of business to be taken care of was the ratification of CMA's 30 committee appointments. Then the following committee chairmen reported to the board:

Mike Burger (for chairman Bill Lowery) reported that the membership committee discussed providing the DJ members with additional services, among which would be improvement of the annual October is Country Music Month" packet.

Fan Fair committee chairman Bud Wendell spoke about this year's 8th Annual Country Music Fan Fair, to be held June 4-10 in Nashville. It was decided that the registration fee that was charged participants last year, \$30, would be maintained again this year. A Fan Fair softball committee was also formed to reevaluate the rules and eligibility qualifications of the annual tournament. Schedules of record company shows, International Show, and other events will continue with only minor changes for 1979.

Neil Rockoff reported for the radio committee, discussing plans for the Awards Show, and the possibility of CMA's establishing a network to feed a pre-telecast program to participating radio stations. CMA's broadcasters kit is now in the process of being updated.

Frances Preston reported on the planning and development committee, listing several projects which are being studied for the coming year.

Irving Waugh, reporting for the TV committee, discussed some of the plans for the 1979 Awards Show.

International co-chairman Bruce Lundvall announced that there would be a meeting of CMA development committee chairmen on Jan. 20 in Cannes, France during MIDEM. The international committee also talked about plans for the International Show at Fan Fair.

Don Nelson reported on the activities of the promotion committee for chairman Joe Smith. The committee presented an idea for taking a country music show to New York, Detroit, Los Angeles, and Chicago, to promote country to advertisers and businesses. They also considered the possibility of a presentation at

the NAB convention next year.

Bob Austin reported on the public relations committee about various items, including the NAB convention, and the possibility of a country act appearing there. Charlie Scully and Neil Rockoff of this committee will look into the idea.

A "blue ribbon" committee was appointed, made up of members from the public relations, promotion, and radio committees to study road shows and other areas.

Joe Talbot gave the convention study committee report, outlining some of the committee's ideas for the country music convention in October.

The long range committee, as reported by Joe Talbot, discussed CMA's participation in Musexpo, IMIC, and other activities.

And CMA's budget for 1979 was approved. Plans were announced for other 1979 board meetings. The second quarterly board meeting will be held April 4 and 5 in Tucson at the Westward Look. The Four Seasons in Calgary, Alberta, Canada, will be the site for the third quarterly board meeting, at which time CMA's board members will be the guests of the Calgary Stampede. The fourth meeting is always held in Nashville in October during the convention.

WB Names Cerami Country Sales Dir.

■ LOS ANGELES — Sam Cerami has been named national sales director for Warner Bros. Records country division, while Christine Williams has been appointed executive assistant to Warner Bros. vice president and country music director Andy Wickham.



Sam Cerami

Cerami, who had been mid-west regional promotion manager for Warner country, will be based out of Chicago and will report directly to Wickham.

Previously, Cerami had been with ABC-Dot, United Artists, CBS and London Records.

Williams has been with the country division for the past three years. In her new capacity she will act as a liaison with Warners' Nashville office.

Country Single Picks

COUNTRY SONG OF THE WEEK

SUSIE ALLANSON—Elektra 4009

WORDS (prod.: Ray Ruff) (writers: B., R. & M. Gibb) (Casserole, BMI) (3:14)
Allanson does an updated version of one of the Bee Gees' earliest hits on this single. Production gets a little heavy-handed with strings and drums causing a stir, but her distinct vocals prevail.

BRENDA KAY PERRY—MRC 1026

MAKE ME YOUR WOMAN (prod.: Ray Pennington) (writers: R. Porter/
B. Jones) (Ma-Ree/Porter-Jones, ASCAP) (2:53)

This love ballad is nicely matched with Perry's strong, clear style which is supported by a full sound. Appeal could extend to a/c formats as well as country.

JIM ROONEY—JMI 48

NO EXPECTATIONS (prod.: Jack Clement & Curt Allen) (writers: M. Jagger/
K. Richards) (ABKCO, BMI) (2:48)

Rooney gives a whole new sound to this Rolling Stones blues song, using a strong, steady rhythm to back up electric and steel guitars. Both production and performance are especially nice.

JERRY INMAN—Elektra 4006

WHY DON'T WE LIE DOWN AND TALK IT OVER (prod.: Bob Montgomery)
(writers: R. J. Jones/J. B. Shaw) (ATV/Blue Book, BMI) (2:41)

The relatively quiet verses of this cut build to the chorus which moves back down, backing up an effective hook line. The easy pace is given momentum with the balanced sounds of a piano and strings.

ELVIN BISHOP—Capricorn 0313

IT'S A FEELIN' (prod.: Elvin Bishop) (writer: E. Bishop) (Crabshaw, ASCAP)
(3:05)

Bishop is known as a southern artist and not as a country artist, but this single has enough of an easy, down-home feel to appeal to country listeners. The sound has Dixieland blues influences to add variety.

Nashville Report *(Continued from page 88)*

Hank Jr., taking it easy (relatively) for about six months, plans to resume personal appearances beginning March 15.

Steve Dorff and **Milton Brown**, writers of a couple of Elektra hits from the **Clint Eastwood** movie "Every Which Way But Loose," by **Eddie Rabbitt** and **Charlie Rich**, are the best of friends, although you wouldn't know it from the occasional barbs they throw at each other, but to make things even more interesting Steve lives in Hollywood and Milton lives in Mobile, Alabama. But they write their songs over the phone and through the U.S. mail. It might be inconvenient at times, but those 2000-mile songs turn into hits.

A one-day Country Music Festival is set Saturday, June 23 for Princeton University's Palmer Stadium (50,000 capacity). It is first time the old line Ivy League school has leased the facilities to outside interests. Credit Fort Lee, N. J.'s **Marny Goodman** with the coup. She's the promoter.

WHK Tops Cleveland Book

(Continued from page 88)

around the clock that people know they're going to get more than the time and temperature, so the whole thing is really a team effort."

'Crazy' Promotions

"Before, Gary Dee had held it up, and he's still number one in his time slot, but for the first time ever we have a book that is solid all the way across the board," Knight added, "which reflects on Terry and his pre-programming music sheets. The station for the first time has just

come together as a whole. We've also used some promotions in the last book that were responsible for drawing traffic from the morning to the afternoon drive. One was the 'Know It All' contest in which Gary Dee would come up in the morning with not a question but an answer, and if you could give the question to the answer in the afternoon, you won a cash prize. We're working crazy personalities, so we use some crazy promotions, but it's really just using the basics."

E/A Signs Susie Allanson



Elektra/Asylum Records has announced the signing of Susie Allanson to an exclusive recording contract with the label. Pictured at the signing in the Nashville E/A offices are (from left) Norm Osborne, E/A national country promotion director; Ewell Rousell, E/A national country sales director; Ray Ruff, Susie's husband and producer; Susie Allanson; and Jimmy Bowen, E/A vice president of Nashville operations.

Mull-Ti-Hits Adds Computer System

By WALTER CAMPBELL

■ NASHVILLE — Mull-Ti-Hits, an independent country promotion service based in Nashville, in a move to increase efficiency and accuracy, has added an in-house computer system as a basis for promotion information storage and organization.

A veteran promotion man who has been operating as an independent for three and a half years, operator Frank Mull calls on approximately 100 country stations weekly, in primary, secondary and tertiary markets for record labels, publishers and individual artists emphasizing a "personal touch." According to Mull, the Apple II system he now has operating in his office in the United Artists Tower building here "eliminates mechanical obstacles to allow more time to be more creative and effective."

"The system has all kinds of use potentials," Mull said. "My main use at this point is for storage and quick recall of information about how my clients' records are doing. The information discs have listings of the stations we're tracking, the status of the record on each playlist, and space on the display screen for comments. It's cross-referenced, too, so I can punch in a station's call letters, and the display will show how each of my records is doing on that station. We're now in the process of programming the sys-

tem so that it will automatically dial the station's telephone number when the display is being called up."

Included in the computer system is a Centronics 703 printout machine which does weekly reports at a speed of 180 characters per second. "Reports are one of the most important aspects of our services to clients," Mull continued. "Making calls is like going 100 yards for the client, but the work is not done until you go 30 more yards and complete the reports. The printout machine does in two minutes the work it takes an hour to do manually."

With assistance from computer consultant Gary Costner, Mull now has the system in operation after deciding to go with it in September. "We would have had it going earlier, but the overall demand for the system caused some delay in shipment of equipment."

As a result of the success of the system already in use, Mull is carrying the idea a step further with plans for a duplicate computer to track entire playlists of country stations. The new service, called "Central Tracking," involves calling approximately 130 stations weekly and entering the complete playlist and adds of each one into the system. Central Tracking, which Mull says will be in operation by early February, will provide subscribers with a printout "showing an in-depth, concise and accurate picture of exactly what is or is not happening with a particular piece of product in any given week."

Mull says Central Tracking is intended to reduce telephone bills by eliminating telephone hours devoted to tracking, save work hours by freeing personnel from time making those calls, thus providing more time for more vital promotion efforts.

Tree Ups Two

■ NASHVILLE—Jack Stapp, chairman of the board and chief executive officer of Tree International, has announced the promotions of Dan Wilson to the position of professional manager of the publishing complex and Cliff Williamson to the post of the head of the firm's pop music division. Both Wilson and Williamson were previously song pluggers for Tree.

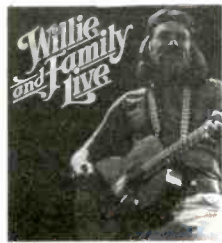
Record World Country Albums



JANUARY 27, 1979

TITLE, ARTIST, Label, Number, (Distributing Label)

| JAN. 27 | JAN. 20 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 1 | WILLIE & FAMILY LIVE WILLIE NELSON Columbia KC2 35462 (6th Week) | 9 |



| | | | |
|----|----|---|----|
| 2 | 2 | THE GAMBLER KENNY ROGERS/United Artists LA 834 H | 7 |
| 3 | 3 | TNT TANYA TUCKER/MCA 3066 | 10 |
| 4 | 4 | STARDUST WILLIE NELSON/Columbia JC 35305 | 38 |
| 5 | 6 | I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979 | 16 |
| 6 | 5 | LARRY GATLIN'S GREATEST HITS /Monument MG 7628 | 11 |
| 7 | 8 | LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 17743 | 50 |
| 8 | 7 | EVERY WHICH WAY BUT LOOSE (SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503 | 6 |
| 9 | 10 | WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H | 31 |
| 10 | 16 | HEARTBREAKER DOLLY PARTON/RCA AFL1 2797 | 24 |
| 11 | 9 | PROFILES/BEST OF EMMYLOU HARRIS /Warner Bros. BSK 3258 | 9 |
| 12 | 12 | ROSE COLORED GLASSES JOHN CONLEE/ABC AY 1105 | 11 |

CHARTMAKER OF THE WEEK

13 — JOHN DENVER

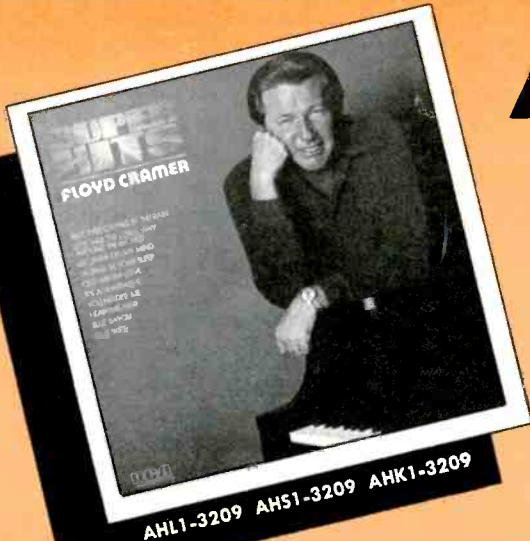


RCA AQL1 3075

1

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|----|----|--|-----|
| 14 | 13 | TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067 | 8 |
| 15 | 11 | EXPRESSIONS DON WILLIAMS/ABC AY 1069 | 20 |
| 16 | 14 | ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444 | 9 |
| 17 | 18 | MOODS BARBARA MANDRELL/ABC AY 1088 | 15 |
| 18 | 22 | YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2 | 11 |
| 19 | 15 | BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037 | 156 |
| 20 | 21 | BASIC GLEN CAMPBELL/Capitol SW 11722 | 8 |
| 21 | 24 | WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/ RCA AFL1 2696 | 52 |
| 22 | 25 | BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983 | 11 |
| 23 | 23 | ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065 | 13 |
| 24 | 17 | ELVIS—A LEGENDARY PERFORMER, VOL. III ELVIS PRESLEY/RCA CPL1 3078 | 7 |
| 25 | 20 | LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155 | 16 |
| 26 | 29 | TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H | 54 |
| 27 | 27 | OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733 | 41 |
| 28 | 28 | DAVID ALLAN COE GREATEST HITS /Columbia KC 35627 | 12 |
| 29 | 26 | DUETS JERRY LEE LEWIS AND FRIENDS/Sun 1011 | 4 |
| 30 | 19 | VARIATIONS EDDIE RABBITT/Elektra 6E 127 | 43 |
| 31 | 30 | CONWAY CONWAY TWITTY /MCA 3063 | 13 |
| 32 | 31 | HOLY BIBLE STATLER BROTHERS/Mercury SRM 2 101 | 8 |
| 33 | 34 | ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780 | 32 |

| | | | |
|----|----|--|-----|
| 34 | 38 | HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719 | 73 |
| 35 | 35 | SONNY JAMES' GREATEST HITS /Columbia KC 35626 | 3 |
| 36 | 36 | RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443 | 26 |
| 37 | 32 | MARSHALL TUCKER BAND'S GREATEST HITS /Capricorn CPN 0214 | 14 |
| 38 | 45 | Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 35536 | 10 |
| 39 | 39 | HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC | 10 |
| 40 | 40 | ELVIS—A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065 | 15 |
| 41 | 55 | JERRY JEFF JERRY JEFF WALKER /Elektra 6E 163 | 7 |
| 42 | 50 | LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists LA 903 H | 28 |
| 43 | 60 | ENTERTAINERS . . . ON AND OFF THE RECORD THE STATLER BROTHERS/Mercury SRM 1 5007 | 43 |
| 44 | 56 | TEAR TIME DAVE & SUGAR/RCA APL1 2816 | 20 |
| 45 | 43 | TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/ Capitol SW 11853 | 17 |
| 46 | 52 | THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312 | 162 |
| 47 | 47 | GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623 | 12 |
| 48 | 54 | EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H | 42 |
| 49 | 46 | PLEASURE AND PAIN DR. HOOK/Capitol SW 11859 | 9 |
| 50 | 33 | OH! BROTHER LARRY GATLIN/Monument MG 7626 | 33 |
| 51 | 44 | MEL STREET /Mercury SRM 1 5014 | 6 |
| 52 | 42 | MARTY ROBBINS' GREATEST HITS, VOL. IV /Columbia KC 35629 | 4 |
| 53 | 53 | DARK EYED LADY DONNA FARGO/Warner Bros. BSK 3191 | 15 |
| 54 | 62 | JOHNNY CASH'S GREATEST HITS, VOL. III /Columbia KC 35637 | 12 |
| 55 | 51 | DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G | 80 |
| 56 | 37 | LIVE AT THE FOX RONNIE McDOWELL/Scorpion SCS 0010 | 4 |
| 57 | 66 | EASTBOUND AND DOWN JERRY REED/RCA APL1 2516 | 73 |
| 58 | 57 | FALL IN LOVE WITH ME RANDY BARLOW/Republic RLP 6023 | 14 |
| 59 | 68 | HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544 | 66 |
| 60 | 69 | IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439 | 73 |
| 61 | 58 | CLASSIC RICH, VOL. II CHARLIE RICH/Epic KC 53624 | 12 |
| 62 | 59 | VOLUNTEER JAM III & IV CHARLIE DANIELS BAND/Epic E2 35368 | 16 |
| 63 | 72 | BEST OF DOLLY PARTON /RCA APL1 1117 | 139 |
| 64 | 70 | LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616 | 73 |
| 65 | 73 | LOVE GOT IN THE WAY FREDDY WELLER/Columbia KC 35658 | 5 |
| 66 | 48 | REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482 | 174 |
| 67 | 41 | THAT'S THE WAY A COWBOY ROCKS AND ROLLS JESSI COLTER/Capitol ST 11863 | 11 |
| 68 | 64 | PLACES I'VE DONE TIME TOM T. HALL/RCA APL1 3018 | 11 |
| 69 | 67 | GREATEST HITS, VOL. IV TAMMY WYNETTE/Epic KE 35360 | 11 |
| 70 | 49 | DAYLIGHT T. G. SHEPPARD/Warner Bros. BSK 3259 | 6 |
| 71 | 61 | CHRISTMAS CARD THE STATLER BROTHERS/Mercury SRM 1 5012 | 7 |
| 72 | 63 | RAINBOW JACKY WARD/Mercury SRM 1 5013 | 6 |
| 73 | 65 | THERE'LL BE NO TEARDROPS TONIGHT WILLIE NELSON/ United Artists LA 930 H | 10 |
| 74 | 71 | LIVE AT THE GRAND OLE OPRY JERRY CLOWER/MCA 3062 | 12 |
| 75 | 74 | COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 17726 | 29 |



Another Cramer Classic

Floyd adds his distinctive touch to this new collection of chart toppers from the hauntingly beautiful, "You Needed Me," to the bouncy, "It's A Heartache," stirs your every memory.

RCA
Records





Record World Country Singles

JANUARY 27, 1979

| TITLE, ARTIST, Label, Number | JAN. 27 | JAN. 20 | WKS. ON CHART |
|---|---------|---------|---------------|
| 1 4 WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR CRYSTAL GAYLE United Artists 1259 | | | 9 |
| 2 1 BABY, I'M BURNIN'/I REALLY GOT THE FEELING DOLLY PARTON/RCA 11420 | | | 10 |
| 3 7 COME ON IN OAK RIDGE BOYS /ABC 12434 | | | 8 |
| 4 8 EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/Elektra 45554 | | | 6 |
| 5 5 THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL STATLER BROTHERS/Mercury 55048 | | | 11 |
| 6 6 TEXAS (WHEN I DIE) TANYA TUCKER/MCA 40976 | | | 10 |
| 7 9 BACK ON MY MIND AGAIN RONNIE MILSAP/RCA 11421 | | | 7 |
| 8 3 YOUR LOVE HAD TAKEN ME THAT HIGH CONWAY TWITTY/MCA 40963 | | | 11 |
| 9 2 LADY LAY DOWN JOHN CONLEE/ABC 12420 | | | 13 |
| 10 11 IT'S TIME WE TALK THINGS OVER REX ALLEN, JR./Warner Bros. 8697 | | | 10 |
| 11 13 LOVIN' ON BELLAMY BROTHERS/Warner/Curb 8692 | | | 11 |
| 12 15 YOU DON'T BRING ME FLOWERS JIM ED BROWN & HELEN CORNELIUS/RCA 11436 | | | 9 |
| 13 16 MABELLENE GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50647 | | | 8 |
| 14 14 THE SONG WE MADE LOVE TO MICKEY GILLEY/Epic 8 50631 | | | 11 |
| 15 18 I JUST CAN'T STAY MARRIED TO YOU CRISTY LANE/LS 169 | | | 9 |
| 16 19 HAPPY TOGETHER T. G. SHEPPARD/Warner/Curb 8721 | | | 7 |
| 17 21 TONIGHT SHE'S GONNA LOVE ME RAZZY BAILEY/RCA 11446 | | | 6 |
| 18 22 IF EVERYONE HAD SOMEONE LIKE YOU EDDY ARNOLD/RCA 11422 | | | 7 |
| 19 20 FALL IN LOVE WITH ME TONIGHT RANDY BARLOW/Republic 034 | | | 8 |
| 20 23 ALIBIS JOHNNY RODRIGUEZ/Mercury 55050 | | | 8 |
| 21 25 I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH/Elektra 45553 | | | 5 |
| 22 26 EVERLASTING LOVE NARVEL FELTS/ABC 12441 | | | 5 |
| 23 32 IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU BILLY CRASH CRADDOCK/Capitol 4672 | | | 4 |
| 24 29 FOOLED AROUND AND FELL IN LOVE MUNDO EARWOOD/GMC 105 | | | 9 |
| 25 30 WHISKEY RIVER WILLIE NELSON/Columbia 3 10877 | | | 6 |
| 26 24 MR. JONES BIG AL DOWNING/Warner Bros. 8716 | | | 9 |
| 27 27 YOU WERE WORTH WAITING FOR DON KING/Con Brio 142 10 | | | 10 |
| 28 38 SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS MEL TILLIS/MCA 40983 | | | 3 |
| 29 34 SAVE THE LAST DANCE FOR ME JERRY LEE LEWIS/Sun 1139 | | | 7 |
| 30 37 SOMEBODY SPECIAL DONNA FARGO/Warner Bros. 8722 | | | 3 |
| 31 35 BUILDING MEMORIES SONNY JAMES/Columbia 3 10852 | | | 9 |
| 32 41 GOLDEN TEARS DAVE & SUGAR/RCA 11427 | | | 2 |
| 33 39 I HAD A LOVELY TIME THE KENDALLS/Ovation 1119 | | | 3 |
| 34 10 AS LONG AS I CAN WAKE UP IN YOUR ARMS KENNY O'DELL/Capricorn 0309 | | | 13 |
| 35 28 HOW DEEP IN LOVE AM I JOHNNY RUSSELL/Mercury 55045 10 | | | 10 |
| 36 47 STILL A WOMAN MARGO SMITH/Warner Bros. 8726 | | | 2 |
| 37 44 PLAY ME A MEMORY ZELLA LEHR/RCA 11433 | | | 5 |
| 38 43 ANY DAY NOW DON GIBSON/ABC Hickory 54039 | | | 6 |

CHARTMAKER OF THE WEEK

| | | | |
|---|--|--|----|
| 39 — I JUST FALL IN LOVE AGAIN ANNE MURRAY Capitol 4675 | | | 1 |
| 40 42 HOW I LOVE YOU IN THE MORNING PEGGY SUE/Door Knob (WIG) 8 079 | | | 10 |
| 41 51 THE FOOL STRIKES AGAIN CHARLIE RICH/United Artists 1269 | | | 5 |
| 42 57 SON OF CLAYTON DELANEY TOM T. HALL/RCA 11453 | | | 2 |
| 43 55 LOVE SONGS JUST FOR YOU GLENN BARBER/21st Century 101 | | | 5 |
| 44 17 TULSA TIME DON WILLIAMS/ABC 12425 | | | 13 |
| 45 12 I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/Monument 270 | | | 12 |
| 46 46 GOING GOING GONE MARY K. MILLER/Inergi 311 | | | 7 |

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|---|--|--|----|
| 47 58 LOVE AIN'T MADE FOR FOOLS JOHN WESLEY RYLES/ABC 12432 | | | 6 |
| 48 64 MY HEART HAS A MIND OF ITS OWN DEBBY BOONE/Warner/Curb 8739 | | | 2 |
| 49 56 THE FOOTBALL CARD GLENN SUTTON/Mercury 55052 | | | 4 |
| 50 62 WISHING I HAD LISTENED TO YOUR SONG BOBBY BORCHERS/Epic/Playboy 8 50650 | | | 3 |
| 51 53 ANGELINE ED BRUCE/Epic 8 50645 | | | 7 |
| 52 59 EYES BIG AS DALLAS WYNN STEWART/WIN 126 | | | 5 |
| 53 48 BEST FRIENDS MAKE THE WORST ENEMIES DAVID HOUSTON/Elektra 45552 | | | 9 |
| 54 67 TRYIN' TO SATISFY YOU DOTTSY/RCA 11448 | | | 2 |
| 55 54 IT'S MY PARTY SHERRY BRANE/Oak 1013 | | | 8 |
| 56 45 REACHING OUT TO HOLD YOU DOTTIE WEST/United Artists 1257 | | | 9 |
| 57 61 DREAMIN'S ALL I DO EARL THOMAS CONLEY/Warner Bros. 8717 | | | 5 |
| 58 60 ME TOUCHIN' YOU LINDA NAILE/Ridgetop 00178 | | | 8 |
| 59 31 GIMME BACK MY BLUES JERRY REED/RCA 11407 | | | 12 |
| 60 72 I WILL ROCK AND ROLL WITH YOU JOHNNY CASH/Columbia 3 10888 | | | 3 |
| 61 33 THE GAMBLER KENNY ROGERS/United Artists 1250 | | | 14 |
| 62 — I'VE BEEN WAITING FOR YOU ALL OF MY LIFE CON HUNLEY/Warner Bros. 8723 | | | 1 |
| 63 63 EVERLASTING LOVE LOUISE MANDRELL/Epic 8 50651 | | | 4 |
| 64 40 PLAYIN' HARD TO GET JANIE FRICKE/Columbia 3 10849 | | | 12 |
| 65 36 BURGERS AND FRIES CHARLEY PRIDE/RCA 11391 | | | 14 |
| 66 52 RHYTHM OF THE RAIN JACKY WARD/Mercury 55047 | | | 13 |
| 67 — HEALIN' BOBBY BARE/Columbia 3 10891 | | | 1 |
| 68 50 REST YOUR LOVE ON ME BEE GEES/RSO 913 | | | 9 |
| 69 75 THE RISE AND FALL OF THE ROMAN EMPIRE CAL SMITH/MCA 40982 | | | 4 |
| 70 — LOVING YOU IS A NATURAL HIGH LARRY G. HUDSON/Lone Star 706 | | | 1 |
| 71 — TAKE ME BACK CHARLY McCLAIN/Epic 8 50653 | | | 1 |
| 72 81 HE'S A COWBOY FROM TEXAS RONNIE McDOWELL/Scorpion 0569 | | | 3 |
| 73 — SMOOTH SAILIN'/LAST CHEATER'S WALTZ SONNY THROCKMORTON/Mercury 55051 | | | 1 |
| 74 86 GYPSY EYES TERRI SUE NEWMAN/Texas Soul 71378 | | | 2 |
| 75 79 OUTLAWS AND LONE STAR BEER C. W. McCALL/Polydor 14527 | | | 4 |
| 76 76 LEAVE IT TO LOVE JIM TAYLOR/Checkmate 3106 | | | 6 |
| 77 77 JUST STAY WITH ME TERRI HOLLOWELL/Con Brio 144 | | | 5 |
| 78 78 ME PLUS YOU EQUALS LOVE DAWN CHASTAIN/Oak 1018 | | | 4 |
| 79 — IF YOU COULD SEE YOU THROUGH MY EYES TOM GRANT/Republic 036 | | | 1 |
| 80 80 ONE MAN'S WOMAN KELLY WARREN/RCA 11428 | | | 4 |
| 81 65 FEET RAY PRICE/Monument 267 | | | 14 |
| 82 70 LOVE AIN'T GONNA WAIT FOR US BILLIE JO SPEARS/United Artists 1251 | | | 12 |
| 83 49 I'M GONNA FEED 'EM NOW/OLE SLEWFOOT PORTER WAGONER/RCA 11411 | | | 12 |
| 84 69 THE SOFTEST TOUCH IN TOWN BOBBY G. RICE/Republic 031 | | | 12 |
| 85 — IT'S A CHEATING SITUATION MOE BANDY/Columbia 3 10889 | | | 1 |
| 86 71 THE GIRL AT THE END OF THE BAR JOHN ANDERSON/Warner Bros. 8705 | | | 10 |
| 87 — THE OUTLAW'S PRAYER JOHNNY PAYCHECK/Epic 8 50655 | | | 1 |
| 88 88 I'LL STILL LOVE YOU IN MY DREAMS SANDRA KAYE/Door Knob 8088 | | | 4 |
| 89 89 THE MORE I GET THE MORE I WANT BECKY HOBBS/Mercury 55049 | | | 4 |
| 90 85 PLEASIN' MY WOMAN BILLY PARKER/Sunshine Country 162 | | | 5 |
| 91 91 I HATE THE WAY OUR LOVE IS JIMMIE PETERS & LINDA K. LANCE/Vista 101 | | | 3 |
| 92 92 I JUST NEED A COKE (TO GET THE WHISKEY DOWN) LENNY GAULT/MRC 1024 | | | 2 |
| 93 — AMERICA'S SWEETHEART CORBIN & HANNER/Lifesong 1783 (CBS) | | | 1 |
| 94 82 DO YOU WANNA MAKE LOVE BUCK OWENS/Warner Bros. 8701 | | | 6 |
| 95 — HEY THERE KENNY PRICE/MRC 1025 | | | 1 |
| 96 — I'M NOT IN THE MOOD ANN J. MORTON/Prairie Dust 7629 | | | 1 |
| 97 97 HURT AS BIG AS TEXAS RANDY CORNOR/Cherry 783 | | | 3 |
| 98 68 STONE WALL GARY STEWART/RCA 11416 | | | 10 |
| 99 73 WE'VE COME A LONG WAY BABY LORETTA LYNN/MCA 40954 | | | 13 |
| 100 93 KISS YOU ALL OVER JIM MUNDY & TERRI MELTON/MCM 101 | | | 5 |

The Best of Barbara Mandrell



The Best of Barbara Mandrell

AY-1119

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|-------------------------------|---------------------------------|
| WOMAN TO WOMAN | SLEEPING SINGLE IN A DOUBLE BED |
| LOVE IS THIN ICE | THAT'S WHAT FRIENDS ARE FOR |
| HOLD ME | MIDNIGHT ANGEL |
| AFTER THE LOVIN' | STANDING ROOM ONLY |
| MARRIED BUT NOT TO EACH OTHER | TONIGHT |

PRODUCED BY TOM COLLINS
MANAGEMENT: IRBY MANDRELL



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with Ray Caviano

and the Warner/RFC

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